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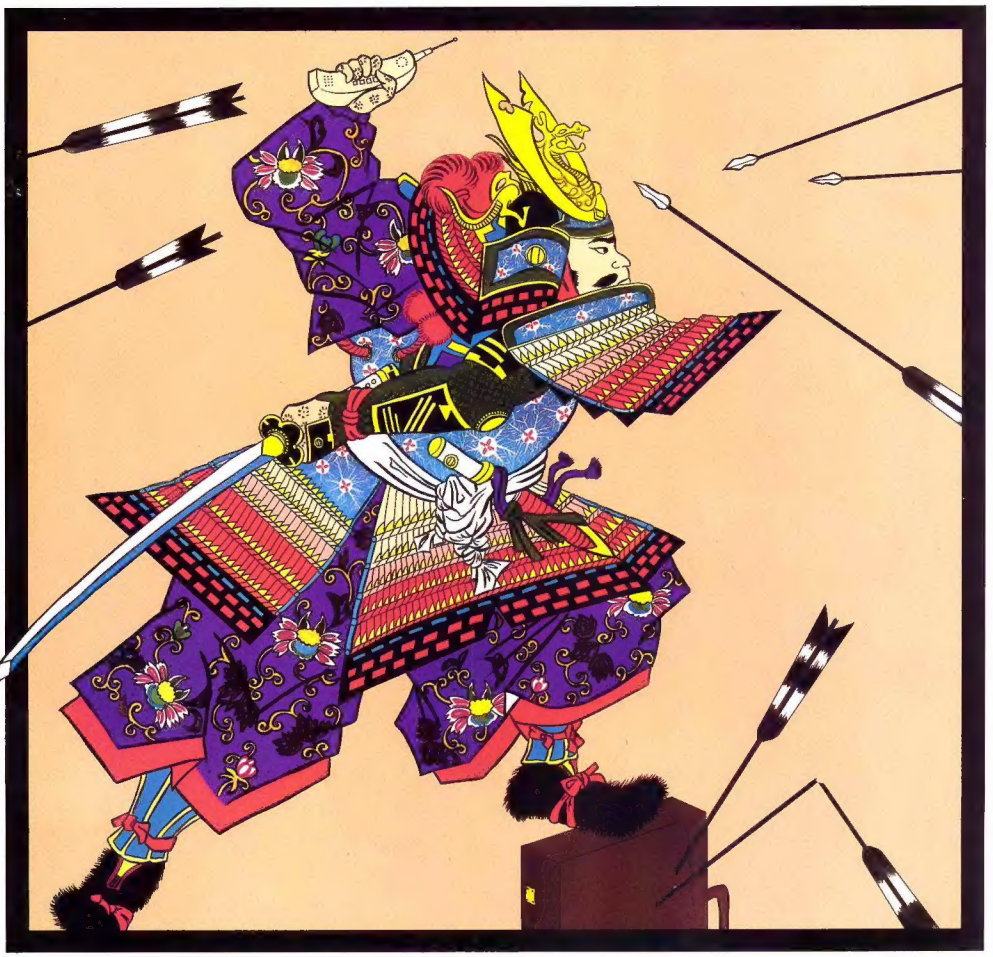
# MANGAJIN

No. 18



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## THE CORPORATE WARRIOR

*A Dying Breed?*

漫画人
MANGAJIN
No.18, June 1992

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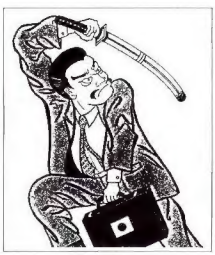

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MANGAJIN is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in MANGAJIN were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人
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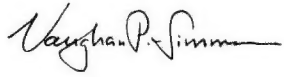
## Editor's Note

**You have no doubt noticed** that we are now using glossy paper and color inside MANGAJIN. Don't worry, we're not being extravagant. We switched printers and this paper actually costs us less than the old plain offset paper we had been using since issue No.1. We had believed for a long time that the manga material, having been created for printing on cheap newsprint, would look "funny" on a coated, glossy stock. The problem was that photos look terrible printed on plain uncoated paper, and it's not suitable for color. Just for fun, we tried printing a few manga pages on a coated paper last month and they looked great! The rest is history.

Our subscriber survey earlier this year showed a lot of business people and people who were interested in the business aspect of Japanese culture. This "Corporate Warrior" issue of MANGAJIN is especially for them, but it's also an issue about the intermeshing between business and culture that seems so deep in Japan. This goes in both directions. A country's culture obviously influences business practices, but in Japan, business also has a strong influence on culture. The Japanese business novel is accepted as a part of the literary mainstream, TV drama is frequently in a business setting, and of course, business and salaryman manga are some of the best selling. Our feature story about the Corporate Warrior provides part of the explanation for this phenomenon—if you view business people as soldiers rather than drones, their lives suddenly become more interesting.

Speaking of business drama, we are sad to report that fellow publication *Business Tokyo* is apparently ceasing operations as of July 1992. We will be trying to fill some of the information void created by this loss, and as of our next issue, we will expand to 88 pages.



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## Letters to the Editor

*MANGAJIN welcomes readers' comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 49543, Atlanta, GA 30359. Fax: 404-634-1799*

### Seward speaks

I'd like to make a comment as a reader of MANGAJIN: I find the manga *Oishinbo* somehow offensive. From the Japanese viewpoint it is patronizing. I can see that Japanese readers would delight in such a manga because it puts the Japanese in a superior position of teaching and leading the untutored barbarians from the West by the hand into the glorious world of Japan (in this case, the world of Japanese cuisine). To be sure, the Japanese are qualified to teach us about Japanese cooking, just as we might be qualified to teach them about some of our regional dishes. However, in the *Oishinbo* manga, Jeff is so utterly truckling and obsequious that he practically grovels at the feet of the Japanese. He accepts everything the "superior" Japanese do and say without demurral. I wish that he might now and then show a spark of independence and tell his Japanese friends and mentors where they can put their *hōchō*. There must be more mature and interesting manga among the many I'm sure you review.

JACK SEWARD
Houston, TX

*Part of our job here at MANGAJIN is to give Americans a peek behind the curtain and show what's going on in Japanese manga and pop culture. The portrayal of gaijin in manga also seems to be a subject of interest to our readers, and* Oishinbo *is an interesting example in that respect.*

*Of course, the story was written for a Japanese audience, and for the most part, I think Jeff Larson simply acts like a Japanese character. He is admittedly an exaggerated stereotype of the humble and* sunao *Japanese Mr. Good-Guy, but after all, this is a manga. Even the confrontational behavior that Jeff shows in refusing training in the shop Tanimura has selected for him, and openly criticizing the chef in that shop is not so uncommon for Japanese characters (in the world of manga and TV drama, at least). Such characters are admired for having the strength to stand up for their principles.*

*If an American manga character had to become "Japanese" to be a hero, there would be cause for concern, but I don't feel that is really the case. This story at least provides a contrast to the recent Sakurauchi comment about lazy, uneducated Americans—in the end, Jeff wins out over his Japanese competition.*

*At any rate, I look forward to hearing your reactions to Part IV of* Oishinbo *(in MANGAJIN No.19).* – Ed.

### Really into The Tunnels

I recently bought my first copy of MANGAJIN [No. 16], and as I was browsing through the pages, I came across the letter about [comedy duo] The Tunnels (とんねるず). I am a great fan of The Tunnels, and I take exception to Mr. Wancura's statement that "The Tunnels are fairly popular and can be seen in a revamped but less-funny version of *Minasan no Okage Desu.*" That's not true! The Tunnels are still very, very popular and are the featured act on many TV programs. They are not just comedians; one is a professional athlete and the other is a singer who has won many music awards. Even M.C. Hammer has joined them on their show. The Tunnels are still growing, bigger and bigger!!

FUMIKO NAKANO
Tochigi-ken, Japan

*It sounds like the end of The Tunnels is nowhere in sight—we can't take this lightly.*

### Yukara AT

Interesting that you should pan Yukara AT—especially on a page opposite a Yukara AT advertisement [MANGAJIN #15]! Only the **best** magazines will pan products which are advertised in their pages. Keep up the good work.

BILL STONE
Dallas, TX

*I didn't think we really "panned" Yukara AT, we simply presented an objective evaluation of its strengths and weaknesses, and made some general comments about the PC vs. Mac dilemma. Yukara AT is certainly a good choice for some users, and it stacks up favorably against the competition in its category (Japanese word processing on the IBM-PC and compatibles). Maybe people are so accustomed to "gushing" reviews that a neutral one seems negative. If we gush in our reviews, you better believe it's an exceptional product.*

### Black & White Issues

I was glad to see the article "Black & White Issues (II)" by Frederik L. Schodt (MANGAJIN No. 16). As a student who will be going to Japan soon, I was worried about Japanese racism. I thought it was outright hatred like that

*(continued on page 28)*

## BLOOPERS

*We'll send you a MANGAJIN T-shirt if we publish your language (Japanese or English) blooper.*

I was working in the education department of the *Shiyakusho*, or City Hall. I had skipped breakfast and went down to the little shop on the first floor, but my choice of breakfast items was limited to mashed potatoes, sandwiches, or Coke. Upon returning to my section of the office, I wanted to say, "City Hall doesn't have a good shop, does it?"—"*Shiyakusho wa ii baiten ga nai desu ne.*" Instead, I blurted out in a loud voice "*Shiyakusho wa ii baishun ga nai desu ne*"—"City Hall doesn't have any good prostitutes, does it?" The laughter went on for minutes and my embarrassment was only compounded when section chiefs started grabbing bewildered, giggling OLs and parading them before my desk, shouting "*Chigau, chigau!*" ("You're wrong, you're wrong!").

GAVIN MIDDLETON
Onoda, Japan

# a selection of CREATIVE PRODUCT NAMES

## AWASH

**This washing machine** from Sharp uses a stream of air bubbles to provide part of the cleaning action, hence the name *AWASH*, a combination of *awa* (泡, "bubble" or "foam") + wash.

The name presents one problem; *awa* could bring to mind the foam created by the detergent instead of the bubbles added by the machine. A more appropriate word in this case would be *kihō* (気泡, "air bubble") but this ruins a perfectly good pun. The marketing people at Sharp solved this problem in a manner possible only in Japanese—they wrote the characters for *kihō*, but with furigana (hiragana written to the side of the kanji) telling us to read it as *awa*.

| 気泡(あわ) | で | 洗う. |
|---|---|---|
| *awa* | *de* | *arau* |
| bubble(s)/foam | with | wash |

The *AWASH* is supposed to be gentle to delicate clothing, and quiet enough to operate even late at night in an apartment without disturbing the neighbors.

## れんたろう
## *Rentarō*

**One of the features** in a new line of VCRs from Panasonic is special circuitry to compensate for the poor picture and sound quality of rented videos. Two of these models feature the name Rentarō (れんたろう).

The word *rentaru* (レンタル) is used to refer to "rental" videos, but the *–ru* ending makes it look like a Japanese verb, and *rentarō* would be the form which means "let's rent (a movie)."

Another facet to this pun is the fact that *rentarō* looks like a combination of *rentaru* + *tarō* (太郎) a common male name ending, now used in a variety of product names, with a connotation something like "-Boy." *Rentarō* could therefore mean something like "Rental-Boy."

*Rentarō* also brings to mind the Japanese actor Rentarō Mikuni (三国連太郎), but the promotional material features Carl Lewis. The link here is that the automatic record feature on these machines can be used to tape the Barcelona Olympics which will be aired by satellite broadcast mostly in the early morning hours in Japan.

The word ピッタリ (*pittari*, "exactly/just") in the name refers to the precision of the automatic recording feature.

Thanx to: 歩太郎/Potarō

**Send us your examples** of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a MANGAJIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 49543, Atlanta, GA 30359

# KIGYŌ SENSHI

## The Corporate Warrior

*For the sarariiman in the corporate trenches, selfless devotion to the company is no longer the norm*

*by*

**Mark Schilling**

**If business is war,** then the Japanese *sarariiman* ("salarymen" or salaried white-collar office workers) are among the world's most dedicated warriors. They not only work nearly 200 hours a year more than their U.S. counterparts, but have long subscribed to an ethic of corporate loyalty and individual self-denial that strikes many foreigners—and even Japanese themselves—as feudal, with the *sarariiman* playing the role of *kerai* (家来, "retainer") and the company president, *daimyō* (大名, "lord").

A more modern parallel, often drawn (as in this month's feature manga), is between the corporation and the old Imperial Army. The *kigyō senshi* (企業戦士, corporate warriors) going over the top may be wearing blue suits and white shirts—the standard-issue *sarariiman* uniform—but they are still forced to make soldier-like sacrifices, including the ultimate one. *Karōshi* (過労死), or death caused by overwork, emerged as a major social issue in the late 1980s.

The number of *karōshi* victims is a matter of fierce debate: in 1989 the Ministry of Health and Welfare (厚生省, *Kōseishō*) recognized only 30 out of 777 applications for *karōshi* compensation, while *karōshi* activists claim that as many as 100,000 Japanese are dying annually of strokes and heart attacks caused by overwork. But to many office workers, the threat of *karōshi* is a very real one. In a recent poll of 3,000 Tōkyō residents, 46 percent of the respondents said that they "worked too hard" and nearly 60 percent answered in the affirmative when asked whether they worried about themselves or someone near them falling victim to *karōshi*.

En route to an early grave, the *kigyō senshi* is expected to unquestioningly obey his company's orders. If the company transfers him to a distant prefecture or a foreign country, he will go even if it means leaving his family behind. This phenomenon, called *tanshin funin* (単身赴任, literally, "proceeding alone to one's post"), is so widespread that businesses have sprung up expressly to serve the needs of "corporate bachelors." The reasons for *tanshin funin* are varied—children may have to study for entrance examinations, wives to care for aged relatives—but the acquiescence of the *sarariiman* has long been a given. He is supposed to be the willing corporate point man, serving alone on three- or even five-year patrols.

And even the *kigyō senshi* who stays at headquarters is often expected to devote all waking hours to the company. After putting in an eight-hour day, he may "donate" an extra two or three hours in *sābisu zangyō* (サービス残業, "service" or unpaid overtime). And when he finally heads for the door he is often on his way to an after-hours drinking session with a customer or colleague (a weekday custom observed by 77 percent of the *sarariiman* respondents to a recent Tokai Bank survey). Even on Sundays—the day set aside for *famirii sābisu* (ファミリーサービス, "family service," or family time)—he often finds himself on the golf course, strengthening relationships with those same colleagues and customers (63 per-

cent of the Tokai Bank poll respondents are weekend golfers).

Why do they do it? The Confucian work ethic is one reason. "In Italy, they have a saying: The man who works himself to death is a fool. In Japan we believe just the opposite: The harder the worker, the better the man," comments Kawahito Hiroshi, a lawyer who represents the families of *karōshi* victims.

A corollary of that belief, says Saito Satoru, a psychiatrist who founded Japan's first support group for workaholic *sarariiman*, is a strong sense of guilt if work is not performed well or on time. "That's why they are willing to work overtime for free: they feel that if they can't do all work assigned to them for a given day, they shouldn't receive their pay," explains Saito.

Also, because Japanese are raised to value cooperation over self-assertiveness (the nail that sticks out gets hammered down), *kigyō* find it relatively easy to indoctrinate them with corporate values, including a selfless dedication to work. "American workaholics tend to view themselves as heroes, but their Japanese counterparts are more passive," says Saito. "They may want to work only an appropriate amount when they first join a company, but they soon begin to behave like the people around them—and Japanese society as a whole is workaholic."

Workers who become part of the workaholic team often end up sacrificing their own interests—and even identities—in the process. The typical *sarariiman* introduces himself by referring to his company: "*Mitsubishi Jūkō no Suzuki de gozaimasu*" ("I am Suzuki of Mitsubishi Heavy Industries"). He also identifies strongly with his *kigyō*: its success is his success, its failure is his failure. "In Japan everyone thinks like a company president," comments Saito. "In America a low-ranking worker wouldn't ordinarily worry about the world economic situation: he just does the job he is paid to do. But in Japan everybody worries about it."

The worst worriers are probably middle-aged *sarariiman*, who are, not coincidentally, under the most pressure. Forty-something baby boomers must elbow their way through a crowd of colleagues for the relative handful of middle management jobs. And even those not aspiring to be *kachō* (課長, "section manager") or *buchō* (部長, "department manager") have quotas to fill, deadlines to meet, customers to please. "The fear of failure to meet group expectations and norms creates tremendous psychological stress," says Kawahito. It also creates yet another incentive to become a workaholic *kigyō senshi*.

But more younger workers are resisting those incentives. In the 1970s and 1980s, companies concerned about the lax spirit of pampered modern youth began to ship their *shinnyū shain* (新入社員, "new employees") off to Zen

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temples for intensive meditation sessions or to special corporate boot camps, where bawling instructors ran them through a harsh, often intentionally humiliating, training regime (including exercises such as making them sing alone at the top of their lungs in front of a busy train station).

The object was the same as that of any boot camp—to transform self-willed boys into team-oriented men—but with an emphasis on "purity of spirit" that was purely Japanese.

These corporate attempts to hold the spiritual line have been less than successful. Ironically, as the image of the fanatically loyal, mindlessly self-sacrificing *sarariiman* spread in the West though such books as *Rising Sun* (with a change in uniform and locale, Michael Crichton's *kigyō senshi* could be soldiers in a wartime Yellow Peril movie), the real thing is becoming rarer in Japan. "We are becoming more like Americans," says Yoshida Kazuya, a sales manager for Yamaichi Securities. "I used to bring my home work with me, but not anymore. While I'm at home I try to forget it as much as possible."

Surveys show that he is not the only one to give greater priority to home life. In a 1991 poll of *sarariiman* conducted by Dentsu, 46 percent of the respondents said that they "consider family more important than work," compared with 28 percent in 1976 (similar percentages for women were 64 percent and 44 percent). Only 11 percent said that it was "all right to sacrifice family for the sake of work." "The generation that was born in the 1960s no longer feels that work should come before family," explains Tomisa Yasushi, manager of Dentsu's Consumer Marketing Studies Department.

Also, 30 percent of respondents, both male and female, say that they put leisure before work, compared with just 12 percent in 1976. Those holding the opposite view account for only 21 percent of the total. "Most of those putting leisure first are in their 20s to early 30s," says Tomisa. "They came of age when Japan was already a high-consumption society. They are used to enjoying their lives."

In other words, a young *kigyō senshi* may still be singing the corporate song, but he is more likely to be dreaming about a weekend drive with his girlfriend than pondering the meaning of the do-or-die lyrics.

Faced with a labor shortage and a shrinking pool of new workers, companies have become accommodating more of their *shinjinrui* (新人類, "new breed") employees. Instead of shipping them off to corporate boot camp, they are luring them with "training seminars" in Hawaii.

But young employees, less enamoured of Japan's famed *shūshin koyōsei* (終身雇用制, "lifetime employment system") than were their security-minded fathers, are changing jobs with increasing frequency, sometimes only a


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year or two after entering a company. Because they are hard to distinguish from recent college graduates joining the corporate ranks for the first time, these young job changers have come to be known as *daini shinsotsu* (第二新卒, "second-time new graduates").

Others, called *furiitā* (フリーター, a contraction of *furii arubait* or "free part-timer"), disdain regular employment altogether, preferring to hire out their services by the project. Many are editors, journalists and others working in communications-related fields.

The recent decline in Japan's economic fortunes, however, has put a squeeze on corporate profits—and free-spending recruitment practices. "Companies are not indulging new employees as much as they used to," says Tomisa. "They simply can't afford to."

But with the unemployment rate still low—in April it stood at two percent, with 1.17 jobs available for every job seeker—the steady Westernization of the Japanese workplace continues. More companies are adopting a five-day work week (58.3 percent, according to a 1991 Ministry of Labor report) and allowing employees to refuse *tanshin funin* transfers. Tōyō Sash, a leading maker of aluminum housing materials, gives its 15,000 employees the option of transferring nationwide, within twelve regional blocks or within commuting distance of their present homes. And the company assures the 40 percent who have chosen the last option that they have not damaged their chances for advancement.

Do these and other changes mean that the *kigyō senshi* may someday go the way of his spiritual forebearer, the samurai? Psychiatrist Saito has his doubts. "I'm inclined to be a pessimist: workaholism is too deeply ingrained in the Japanese character. But if there's any hope, it's with the younger generation. More of them are starting to wonder what life is all about—and realizing that it isn't just work."

Mark Schilling is a freelance writer and translator living in Japan since 1975. Correspondence to: 1105 Pearl House, 4-1-10 Kami-Saginomiya, Nakano-ku, Tokyo 〒165 Japan.

## Samurai-speak Still Survives

Traces of Japan's classical warrior culture still live on in present day Japan. This culture, which arose in the Ninth Century A.D., dominated the history of Japan from the twelfth century—when the great houses of the Heike and the Genji fought a decisive war—until the country opened its doors to the West with the Meiji Restoration in 1868.

The Meiji Restoration, however, was not a Japanese version of the American or French Revolutions. Here, instead of the rising bourgeois leaders of the revolutions in the West, we find young men from samurai families leading Meiji Japan. These spirited young warriors brought a long list of late-period samurai values and expressions into modern Japanese society. Because they were so successful in modernizing Japan, this samurai linguistic heritage has survived into the post-World War II period. Here are a few examples.

さようなら
*Sayōnara*
**"Good-bye."**
This expression literally means "if it is so, . . ." and was used during the changing of sentries at a castle gate. As the relief came to take his shift, he would ask the samurai on duty: "How's everything?" The sentry would reply: "Everything seems all right." The relief would then take his position saying: "If it is so, let me take your place." The word *sayōnara* ("if it is so,") thus came to be used when two people part.

真剣 に なれ
*Shinken ni nare*
**"Get serious."**
Although usually translated as "get serious," it literally means "get your real sword." The term *shinken* (真剣, "real sword") is used here in contrast to *shinai* (竹刀, "bamboo sword") and *bokutō* (木刀, "wooden sword"), both of which were used by warriors in training.

切腹 もの だ
*Seppuku mono da*
**"You're in real trouble!"**
"Harakiri"—a vulgar way of saying *seppuku*—has somehow become the more popular term in the West for death by self-disembowelment, so you could translate this as: "You ought to commit harakiri!" *Seppuku* is no longer practiced as the ultimate act of atonement, but the expression is still used to emphasize the severity of a blunder. *Seppuku* is written with the kanji for "cut-stomach," and uses the Chinese readings, while *harakiri* reverses the kanji (腹切) and uses the old Japanese readings.

横槍 が 入った
*Yokoyari ga haitta*
**"We were interrupted."**
Literally this means "we've been attacked on the flank by enemy lances." *Yoko* = "side/flank," and *yari* = "spear/lance." Japanese businessmen often use this expression when an interruption occurs or when their project proposals and business plans are attacked by others.

闇討ち に あった
*Yamiuchi ni atta*
**"They stabbed me in the back!"**
Literally this means, "I suffered a night assault." *Yami* = "darkness," and *uchi* is the noun form of the verb *utsu* = "hit/attack/assault."

太刀打ちができる
*Tachi-uchi ga dekiru*
**"Be a match (for someone)."**
This expression is used in the episode of *Oishinbo* featured in this issue. Turn to page 64, frame 3 to see this one in action.

– Okamoto Yutaka

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**Title:** サラリーマン 専科
*Sarariiman Senka*
**Salaryman Seminar**

- *sarariiman* is a word coined by the Japanese from the English words "salary" and "man." It refers to a salaried company employee, usually a white collar office worker (male only).
- *senka* means "specialized course," and we stretched this to "seminar" even though the words *seminā* and *zemināru* are also used to mean "seminar" in Japanese.

1

**Letter:** 辞令 博多 支社 勤務 を 命ず
*Jirei Hakata shisha kinmu o meizu*
appointment Hakata branch office duty (obj.) order/command
**Notice of Appointment: (You are) assigned to duty at the Hakata Branch Office.** (PL2)

- *jirei* is the word used for official orders and notices of appointment/transfer.
- Hakata is the old name for Fukuoka, in Northern Kyushū; it remains the name of a district within the city.
- *meizu* is a classical Japanese declarative form of the verb *meijiru* ("order/command"); the form continues to be used sometimes in formal documents.

2

**Husband:** 単身赴任する よりほかない だろ
*Tanshin funin suru yori hoka nai daro*
go to post alone no choice but probably
**"I suppose there's nothing for me to do but go to my (transfer) post alone."** (PL2)

- *tanshin funin* refers to men who are transferred by their company to another city but choose to leave their families behind, often for the sake of the children's schooling. Adding *suru* makes it a verb.
- . . . *yori* means "rather than . . ./other than . . .," and *hoka* alone means "other/another," so there is a bit of redundancy in *yori hoka nai*, but the meaning is clearly "there is nothing other than . . ./no other choice."
- *daro* (= *darō*) means "perhaps/probably/I suppose."

3

**Husband:** 一人で だいじょぶ だ って ば
*Hitori de daijobu da tte ba*
By myself all right is/am I say
**"I'll be fine by myself, I tell you."** (PL2)

**Wife:** どんなとこ に 住む の か みて おかないと
*Donna toko ni sumu no ka mite okanai to*
what kind of place in/at live (nom.) (?) see must
**"I have to see what kind of place you'll be living in."** (PL2)

- *daijobu* = *daijōbu* = "all right/fine"
- *da tte ba* is a contraction of *da to ieba*, literally "if I say/tell you . . ." — implying "then it's really all right/really that way."
- *toko* is a contraction of *tokoro* ("place").
- *mite okanai to* implies *mite okanai to ikenai*, where *nai to ikenai* means "must/have to" (cf. *-nakereba naranai*; *-nakute wa ikenai*). *mite oku* is from the verbs *miru* ("look at/see") and *oku* ("leave/set down"), which together mean "see/take a look for future reference."

4

**Sound FX:** カチャ
*Kacha*
**Click** (sound of door latch opening)

5

**Wife:** ここ が キッチン . . .
*Koko ga kitchin*
here (subj.) kitchen
**"This is the kitchen . . ."** (PL2)

- *koko* literally means "here," and "Here's the kitchen" would be an acceptable translation, but *koko* is frequently used like "this," so we went with "This is . . ." in these panels.

6

**Wife:** ここ が 浴室 . . .
*Koko ga yokushitsu*
here (subj.) bathroom
**"This is the bath . . ."** (PL2)

- *yokushitsu* refers only to the room with the bathtub, not to the room where the toilet is.

ここがベランダだ…
7
寝るのはここで枕がこっち
8
そうするとこのあたりに…
9
こうはると…
10
11

7

**Wife:** ここ が ベランダ で...
*Koko ga beranda de*
here (subj) veranda is-and
**"This is the veranda, and . . ."** (PL2)

8

**Wife:** 寝るの は ここ で 枕 が こっち
*Neru no wa koko de makura ga kotchi*
sleeping as-for here is-and pillow (subj) this way
**"He'll sleep here, and his pillow will be over here."** (PL2)

- *no* makes the verb *neru* ("sleep") into a noun ("sleeping"), and *wa* marks it as the topic of the sentence, "as for sleeping, (it will be here)" ▸ "he will sleep here."
- *de* functions here as the *–te* form of *desu*.

9

**Wife:** そうすると この あたり に...
*Sō suru to kono atari ni*
in that case this vicinity in/at
**"So, right about here . . ."** (PL2)

- *sō suru to* literally means "if I/you do that," but it's used idiomatically to mean "in that case/then/so."

10

**Wife:** こう はる... と
*Kō haru to*
like this post/stick up (intent)
**"I'll put up (this poster) like this."** (PL2)

- *kō* = "in this way/like this"
- *haru* = "stick/paste/post"
- *to* here implies something like *to shiyō*, the form of *suru* ("do") that shows will/intent.

11

**Poster:** 危険な 情事
*Kiken-na Jōji*
dangerous love affair
**Fatal Attraction**

全米 騒然
*Zenbei sōzen*
all-U.S uproar
**The film that has the whole U.S. talking**

ロードショー
*Rōdo shō*
**Road Show** ("At Theaters Everywhere")

男 は 一夜の 恋 と 思った
*Otoko wa ichiya no koi to omotta*
man as-for one night's love (quote) thought
**He thought it was a one-night stand**

女 は 宿命 の 絆 と 感じた
*Onna wa shukumei no kizuna to kanjita*
woman as-for fate (of) bonds (quote) felt
**She felt they were bound by fate**

- *omotta* is the plain/abrupt past form of *omou* ("think/feel").
- *kanjita* is the plain/abrupt past form of *kanjiru* ("sense/feel/think").
- the *to* in both cases is the same *to* as for quotes, here showing that the preceding phrase is what/how the person thought/felt rather than what he/she said.
- *koi* refers only to romantic/sexual love, as opposed to *ai*, which can refer to all types of love.

# Rising Sun

Michael Crichton. New York: Alfred A. Knopf, 1992.
355 pages, $22.00 (hardcover).

In Michael Crichton's controversial murder mystery *Rising Sun* there is no doubt about who did it. The Japanese did. But the murder of a beautiful young American party girl during the star-studded opening of the Nakamoto Tower serves only as a backdrop for Crichton to expose what he thinks is the real crime—Japan's conspiracy to take over America.

The story begins after Cheryl Austin, a paid escort to the wealthy and influential, is found raped and apparently strangled to death on a conference table above the executive offices of Nakamoto Industries' new American headquarters in Los Angeles. Detective Peter Smith, a new member of Special Services, the department's diplomatic section that acts as a liason for dealing with foreign nationals, is called in to assist the regular LAPD. Smith enlists the help of semi-retired police detective John Connor, who has lived in Japan, speaks the language, and now acts as a consultant to the police on difficult cases. As the investigation progresses, Smith and Connor tie the girl's death to the imminent purchase of an American high-technology company. The two detectives encounter a web of corporate and political intrigue surrounding a conspiracy by Japanese interests to gain control of America's vital industries.

The voices of the main characters are established very early in the story. Smith is the naive American Everyman who simmers with righteous indignation as he slowly learns the "truth" about Japanese business and culture. Connor, omniscient authority on everything related to Japan, is Smith's guide through all that seems inscrutable about the Japanese. Connor also serves as Crichton's voice for lamenting America's decline.

As the story progresses, we sense a shift in attitudes—characters who initially seem believable, intellectually astute, and sensitive to differences in culture, harden and begin to launch a vicious assault on Japan's motives and behavior until the death of Cheryl Austin begins to seem a metaphor for the death of America.

Just like Oliver Stone's *JFK*, *Rising Sun* caters to America's obsessive fascination with conspiracy theories. To convince us the book is firmly grounded in economic and political reality, Crichton writes in his bibliography that his "approach to Japan's economic behavior, and America's inadequate response to it, follows a well-established body of expert opinion." But

*(continued on page 20)*

## The Japanese language in *Rising Sun*

There is quite a bit of Japanese dialog in *Rising Sun*, mostly between Connor, the Japanophile senior detective, and the various Japanese characters in the story. For the most part the Japanese is quite natural, and it's obvious Crichton did his homework. Translations are given only in the context of the story—Connor explaining to Smith or the other Americans what has just been said. Not infrequently the reader is expected to supply the translation, but never at the risk of confusion in the story line.

The most glaring exception to the naturalness of the Japanese in *Rising Sun* is Connor's use of the word *kōhai* in addressing Smith, the "junior" detective. Referring to the relationship between Connor and Smith as a *senpai-kōhai* relationship is certainly valid, and Crichton's explanation of the relationship is adequate: "a *sempai* is a senior man who guides a junior man known as a *kōhai* . . . the *sempai* is expected to indulge his *kōhai* and put up with all sorts of youthful excesses and errors from the junior man."

The problem is that, while the junior generally addresses his senior as "*senpai*," the senior typically addresses the junior by name, with the suffix *–kun* substituted for *–san*, or with no honorific suffix at all (*yobi-sute*). It is definitely unnatural for a *senpai* to address his *kōhai* as "*kōhai*," but Connor does so throughout the book.

To his credit, Crichton goes to the trouble to put long marks over long vowels, and the style of romanization is much the same as that used in MANGAJIN. Of course there are no indications of politeness levels, but this is usually obvious from the situation and the speaker. Be warned that there is considerable PL1 and PL2 language.

We found only one flat-out mistake (apparently a typo) in the Japanese. On page 301, Connor says "*Sō omowa nakai*," (which really has no meaning) where he apparently means "*Sō omowanai ka*," or possibly "*Sō omowanai kai*." There were a few other spots where the Japanese seems a little forced or simply gratuitous, but for the most part it's a good chance to check your comprehension and pick up some new phrases.

# Shoshaman

## A Tale of Corporate Japan

Arai Shinya, translated by Chieko Mulhern.
Berkeley: University of California Press, 1991. 224 pages,
$35.00 (cloth), $12.95 (paper).

This novel (originally published in Japanese as *Kigyōka Sarariiman*) won't be found in the bibliography of Michael Crichton's *Rising Sun*. Written by Arai Shinya, a director of Sumitomo Corporation and intended for a Japanese audience, it gives an honest and insightful portrayal of the life of an employee of a *shōsha*, a large-scale Japanese trading company.

Like *Rising Sun*, the plot of *Shoshaman* revolves around the buyout of an American company by the Japanese, but unlike the American book, there are no Japanese conspiracies to take over America and no mysterious murders, only one man trying to decide what is best for his company and for himself.

The main character, Nakasato Michio, works for Nissei Corporation as a middle-level manager. Nakasato, whose rapid promotion so far has virtually guaranteed him a spot in senior management, is entrusted with the decision of whether Nissei should buy a chain of restaurants in the U.S. Past experience convinces Nakasato that *shōsha* lack the entrepreneurial spirit necessary to successfully operate retail businesses. He also knows that if he approves the buyout, he will be transferred to America, damaging his chances for promotion. Nakasato is initially against the project, but encounters with three people from his past cause him to reconsider whether the conservative *shōsha* lifestyle is sufficiently fulfilling.

*Shoshaman* is an excellent source of information for anyone interested in Japanese business. Instead of the innuendo in Crichton's book, this novel provides a realistic view of the inside operations of a *shōsha*. It illustrates how the human element influences many critical decisions, and makes the reader aware of the frustrations and doubts that many *shōsha*-men feel about their careers.

Unfortunately, as a novel *Shoshaman* is flawed. The dialogue and descriptions often seem more appropriate for an annual report than for a novel. This makes the characters seem shallow and superficial in places, and the simple plot has trouble sustaining the reader's interest. However, for those interested in gaining insights about Japanese businessmen as people, this novel serves as an insightful counterpoint to the image promoted by books like *Rising Sun*.

D.C. Palter is fiction editor for the *Abiko Quarterly Rag*.


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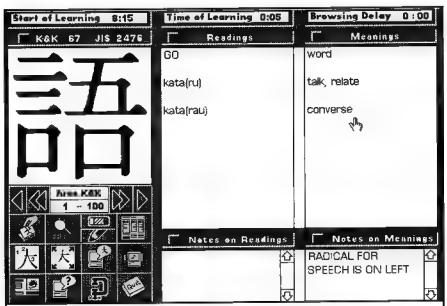


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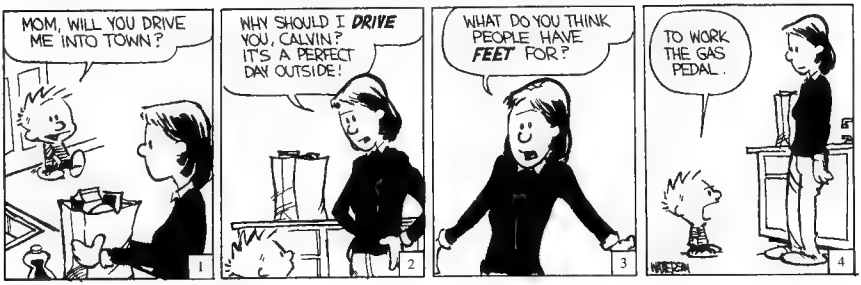
*Triad Power: The Coming Shape of Global Competition*, Kenichi Ohmae. New York: The Free Press, 1985. 220 pages. Why corporations hoping to compete in the global arena must become "insiders" in what Ohmae calls the Triad: Europe, Japan, and the United States.

*The Third Century: America's Resurgence in the Asian Era*, Joel Kotkin and Yoriko Kishimoto. New York: Crown Publishers, 1988. 286 pages.

*Second to None: American Companies in Japan*, Robert C. Christopher. New York: Crown Publishers, 1986. 258 pages.


MOM, WILL YOU DRIVE ME INTO TOWN?
1
WHY SHOULD I DRIVE YOU, CALVIN? IT'S A PERFECT DAY OUTSIDE!
2
WHAT DO YOU THINK PEOPLE HAVE FEET FOR?
3
TO WORK THE GAS PEDAL.
4

1 **Calvin:** "Mom, will you drive me into town?"

ママ、町　まで　乗せてって くれない? (PL2)
*Mama machi made nosetette kurenai*
Mom town to/as far as drive me (emph.)

- *nosetette* is a contraction of *nosete itte*, combining the *–te* forms of *noseru* ( "carry in/on [a vehicle] ‣ convey by car") and *iku* ("go"). The *-te* form + *iku* indicates that the action moves away from the speaker in some sense, so *nosetette* means "take (me/her/them) by car."
- *kurenai* is the negative form of *kureru* ("give to me/us" or "do for me/us"). The *-te* form + *kurenai* makes an informal request, "won't you (do this for me)?"

2 **Mom:** "Why should I drive you, Calvin? It's a perfect day outside!"

なぜ 車　なの?　こんなに　いい　天気　なのに。 (PL2)
*Naze kuruma na no Konna ni ii tenki na no ni*
why car (explan. ?) this much/such good/nice weather when it is

- spoken with a rising intonation, *na no* after a noun asks for an explanation even without the question endings *ka/desu ka*.
- *na no ni* = "even though/in spite of the fact that . . ." This is left implicit in the English, but is generally specified in Japanese.
- Japanese do not normally say *ii hi* (lit. "good/nice day") to refer to the weather, so "a perfect day outside" must be changed to *konna-ni ii tenki* ("such good/nice weather"). A more literal *soto wa subarashii tenki* ("wonderful/perfect weather outside") would also be acceptable, but *konna ni ii tenki* seems more natural.

3 **Mom:** "What do you think people have feet for?"

足　は　何　の　ために　ある　と　思ってる の? (PL2)
*Ashi wa nan no tame ni aru to omotte-ru no*
feet/legs as-for what of for purpose have (quote) think (explan. ?)

- *nan no tame ni* = "for what purpose" ‣ "what for?"
- *ashi* in Japanese can be either "legs" or "feet."
- *aru* is literally "exist(s)," but one of its most common uses is "exist in one's possession" ‣ "have."

4 **Calvin:** "To work the gas pedal."

アクセル を　踏む　ため　さ。 (PL2)
*Akuseru o fumu tame sa*
gas pedal (obj.) step on purpose (emph.)

- *akuseru* is the standard Japanese word for "gas pedal," a shortened katakana rendering of the English "accelerator."
- *akuseru o fumu* is a complete thought/sentence ("step on/press the gas pedal") modifying *tame* ("purpose") ‣ "for the purpose of stepping on the gas pedal" ‣ "to work the gas pedal."
- *sa* is an emphatic particle that often has the feeling of "of course/it goes without saying that . . ." It occurs only in informal speech, not in PL3-4 speech.

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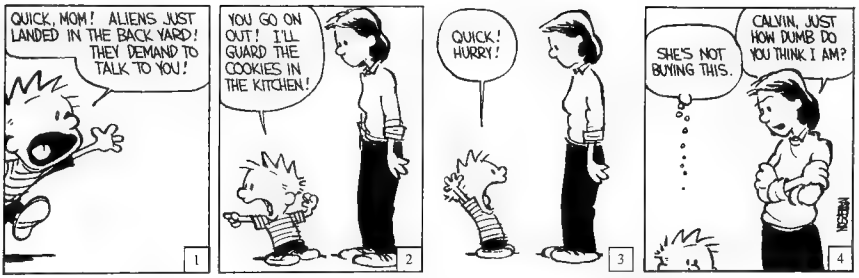
QUICK, MOM! ALIENS JUST LANDED IN THE BACK YARD! THEY DEMAND TO TALK TO YOU!
YOU GO ON OUT! I'LL GUARD THE COOKIES IN THE KITCHEN!
QUICK! HURRY!
SHE'S NOT BUYING THIS.
CALVIN, JUST HOW DUMB DO YOU THINK I AM?
1
2
3
4

1

**Calvin:** "Quick Mom! Aliens just landed in the back yard! They demand to talk to you!"

急いで ママ! 宇宙人 が 裏庭 に 降りてきてる よ! ママ と 話したい って! (PL2)

*Isoide Mama Uchū-jin ga uraniwa ni orite kite-ru yo Mama to hanashi-tai tte*

hurry Mom space-people (subj.) backyard into have come down (emph) Mom/you with want to talk (quote)

- *isoide* is the *–te* form of *isogu* ("hurry/rush"). The *–te* form of a verb is often used in informal speech to make a request or give a gentle command.
- *orite* is the *te* form of *oriru* ("descend"), and *kite-ru* is a contraction of *kite-iru* ("has/have come," from *kuru*, "come"). The more technical term for "land (an aircraft)," 着陸する *chakuriku suru*, is used colloquially, too, but it doesn't seem natural in this case.
- Japanese speakers tend to use their listener's name or title (in this case *Mama*) when English speakers would use "you." (Or, when "you" is implicit, they use nothing at all.) In fact *anata* ("you") is taboo in many cases, and a child would never use it with his parents.
- *hanashi-tai* is the "want to" form of *hanasu* ("talk/speak"), and *-tte* is a colloquial equivalent of the quotative *to*, so *hanashi-tai tte* is literally "they say they want to talk/speak." Trying to put in a verb to correspond with "demand" would make the Japanese sound clumsy.

2

**Calvin:** "You go on out! I'll guard the cookies in the kitchen!"

さ、 早く 行って! 台所 の クッキー は ぼく が 見張ってる から。 (PL2)

*Sa hayaku itte Daidokoro no kukkii wa boku ga mihatte-ru kara*

come on quickly go kitchen in cookies as-for I/me (subj.) will be guarding because/so

- *sa* (or *sā*) is often used at the beginning of a sentence when urging someone to action.
- *itte* is the *-te* form of *iku* ("go"), again being used as a request/command.
- *mihatte-ru* is a contraction of *mihatte-iru* ("be/will be guarding") from *miharu* ("guard").

3

**Calvin:** "Quick! Hurry!"

急いで! 早く! (PL2)

*Isoide Hayaku*

(please) hurry quickly

4

**Calvin:** "She's not buying this."

乗って こない な。 (PL2)

*Notte konai na*

get on board/ride not come (colloq.)

**Mom:** "Calvin, just how dumb do you think I am?"

カルヴィン、ママ が そんな まぬけ だ と 思う の?

*Karuvin Mama ga sonna manuke da to omou no*

Calvin I/me (subj.) that much dumb am (quote) think (explan.-?)

- *notte* is the *te* form of *noru*, which literally means "get on/get on board/ride," but is also used to mean "be deceived/be drawn into." *Konai* is the negative form of *kuru* ("come").
- *na* is an equivalent of the colloquial *ne* ("it is, isn't it/you do, don't you/right?). It is universally used in place of *ne* when thinking/speaking to oneself, but mostly used only by males in actual conversation.
- *sonna* means "that kind of," or, when used as a contraction of *sonna-ni*, "that much."
- *manuke* can be either an adjective or a noun ("dumb/dumbbell"), so *sonna manuke* can mean either "that dumb" or "that much of a dumbbell."
- asking a question with *no*, which indicates an explanation is being sought, is common in colloquial speech. The Japanese sentence literally says "Do you think I'm that dumb?"

(continued from page 14)

Crichton seems unconcerned that the impressive non-fiction sources in his bibliography have also been criticized for mixing factual analysis with their own exaggerated visions of Japan's plot to systematically dismantle American industry and control the United States.

The reader will recognize ideas, assertions, and theories Crichton has culled from writings of three of the so-called "gang of four" Japan-bashers: Karel van Wolfren from his book *The Enigma of Japanese Power*, James Fallows from his *The Atlantic* magazine articles "Containing Japan" and "Getting Along with Japan," and Clyde Prestowitz, Jr. from his book *Trading Places: How We Are Giving Our Future to Japan and How to Reclaim It*. (Chalmers Johnson, the other member, is left out of the bibliography but his spirit is in evidence.) But Crichton's main source is the pre-eminent conspiracy advocate Pat Choate, whose *Agents of Influence* has been criticized as one part insightful analysis and on-target condemnation of influence peddling, but two parts paranoid fantasy about how Tokyo allegedly uses massive payoffs to influential Americans to achieve economic and political dominance.

Crichton claims he draws from "factual" sources, but the mini-lectures and diatribes his characters deliver use questionable trade and investment statistics to "prove" Japan's plot to dominate the U.S. When characters announce that "overall foreign investment in Japan has declined in the last ten years"; or that the Japanese "have seventy, seventy-five percent of Los Angeles"; or that "the Japanese spend a half a billion a year in Washington"; or that "if Americans send beef [to Japan] it will rot on the docks"; or that "America has done nothing" in the last twenty years to lower the energy cost of finished goods—all assertions that would be questioned by anyone who reads the *Wall Street Journal*—readers should realize that Crichton is mixing fact and fantasy.

Although Crichton's economic assertions are mostly flawed, the questions he has Smith put to the Japanophile Connor often offer valuable insight into cultural differences. When Smith becomes highly agitated as he senses that a Japanese representative from Nakamoto is blatantly lying, Connor explains the Japanese tendency toward situationally-based behavior: "It's annoying. But you see Ishigura takes a different view. Now that he is beside the mayor he sees himself in another context, with another set of obligations and requirements for his behavior. Since he's so sensitive to context, he's able to act differently with no reference to earlier behavior. To us, he seems like a different person. But Ishigura just feels he's being appropriate. You consider him immoral. He considers you naive. Because for Japanese consistent behavior is not possible."

Similar cultural insights abound. Connor describes the Japanese penchant for indirectness and saving face: "If someone in Japan is unhappy with you, they never tell you to your face. They tell your friend, your associate, your boss. So be-

(continued on page 51)


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# CompuServe
## and Japan

**Compuserve,** based in Columbus Ohio, is one of the largest providers of online information services in the world today. Started in 1979 with only 1,200 members in the Ohio area, CompuServe now boasts almost one million members in 100 countries.

In case you're not familiar with the concept of CompuServe, imagine a network of computers in your office or school with basic features such as electronic mail, file transfer ability and so on. Now imagine a much larger network with a wide range of features including an electronic shopping center, live electronic conferencing, interactive games, financial services, customer service forums for most major hardware and software vendors and a complete reference library including a news clipping service and a regularly updated encyclopedia. And, instead of swapping files with the guy down the hall, imagine that you're trading quips with people in Tokyo, San Francisco, Paris, New York, London and Seoul.

CompuServe is non-hardware specific; people using Macs, Amigas or NeXT machines can access the service just as easily as those using IBMs or compatibles. The command language is similar to BASIC, and is fairly easy to use and remember. Simple commands such as "GO," "FIND" or "CHOICES" can get you almost anywhere you want to be.

In 1987, CompuServe signed an agreement with the Nissho Iwai Corporation and Fujitsu Limited to offer a version of CompuServe in Japan. This service, called "NiftyServe," has attracted more than 350,000 users since its inception. NiftyServe is connected to CompuServe through an international gateway; while it is possible for NiftyServe and CompuServe users to converse, one of them must be a member of both services. Gateways have also been established with other countries, including Germany, England, Canada and Switzerland. CompuServe is also expanding its membership base in countries throughout the Pacific Rim, including Korea, Taiwan, Hong Kong, Singapore, New Zealand and Australia.

This international subscriber base adds a new dimension to the online forums. Forums (electronic communities of people who share common interests) cover subjects from astronomy to desktop publishing to human sexuality. There are currently more than 300 forums, including 180 devoted to specific hardware and software vendors. While there are no forums dedicated specifically to Japan, there are a number which offer Japan-related message sections and libraries.

For those interested in the Japanese language, there's the Foreign Language Education Forum (GO FLEFO). This forum contains both a message board and library devoted to all the East Asian languages, including Japanese, Chinese and Korean. A quick look through the message center reveals message threads (chains of related messages grouped by a single topic) covering subjects like Japanese business cards, *Shintō*, working in Japan, KanjiTalk & System 7 and DOS/V & WordPerfect. A look at the library reveals several downloadable files, including word processors and character editors (shareware and freeware), broadcast schedules for Radio Japan, a debate on Japan's scorn for Americans (inspired by an article in the L.A. Times) and a WordPerfect 5.1 macro for kana/romaji conversions.

For a more cultural focus, there's the Travel Special Interest Group (GO TRAVSIG). In section 10, "Asia," you'll come across messages about moving to Japan, the Gion Matsuri (a festival in Kyoto), and using your computer in Japan. The library contains files on the Japanese way of death, the Shitamachi Museum in Tokyo, vending machines and Japanese social drinking habits.

For people interested in the business scene, there's the PR & Marketing Special Interest Group (GO PRSIG). Their message section, "International," and libraries, "Electronic Seminars" and "Intelnet," offer a wide range of information on Japan. The message section covers topics such as doing business in Japan and finding Japanese contacts, while the libraries offer items like a 100-page seminar on Japan, a list of Japanese companies and organizations, a speech on catalog sales in Japan, and a report on the unique marketing environment in Japan. Another forum focusing on business is the International Entrepreneur's Network (GO USEN). It contains much of the same types of information, but geared more toward a small businessman's viewpoint.

If your tastes run toward manga and anime, there's the Comics Forum (GO COMIC). It offers general information on manga and anime, plot synopses, and plenty of pictures of your favorite characters.

CompuServe is an impressive service; if you want to meet people with similar interests, or expand your knowledge of Japan (or almost any other subject), it's a good investment. For more information on Nifty-Serve, contact NiftyServe in Tokyo at 0120-22-1200.

For more information on joining CompuServe, contact MANGAJIN, Tel. 404-634-2276, Fax 404-634-1799.

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Brett Pawlowski, MANGAJIN Business Manager, is also our resident computer whiz.

# Lesson 18 • Informal "Politeness"

**As we always mention** in the MANGAJIN warning about "Politeness Levels," the word "politeness" is really just a convenient simplification. There are actually several dimensions involved in "polite speech." For example, certain verbs are inherently honorific, and are used to show respect for, or deference toward, another person, but the endings of these verbs (which are a primary factor in the MANGAJIN system of "politeness levels"), are really more a function of the formality of the situation. This can lead to situations in which it's hard to know exactly which of MANGAJIN's four politeness levels is appropriate. In this lesson we look at a few such situations.

Our first three examples show informal usage of the verb *nasaru*, an honorific equivalent of the ordinary verb *suru*, meaning "do." Because it's honorific, *nasaru* is used only for the actions of others, never one's own actions. It indicates that you feel respect for the other person. When translating into English, it is almost impossible to make a distinction between *suru* and *nasaru* (except by using phrasing that might convey the tone somehow), but they are two different words that convey a very different feeling in Japanese.

Beginning students usually first encounter *nasaru* in its *–masu* form, *nasaimasu*. In MANGAJIN, *nasaimasu* is classified as PL4, the highest level. To convey the same meaning in what we call PL3, typically one would replace the honorific *nasaimasu* with *shimasu*, the PL3 form of *suru*. *Suru,* the plain abrupt form, is a clear case of PL2, but how do you rank *nasaru?* It still shows respect, and is clearly more "polite" than *suru*, so it wouldn't be right to call it PL2, but it's not really PL3 or PL4 either. Our manga examples illustrate this kind of dilemma in assigning politeness levels.

## A traditional wife

**Her husband has come home early** so she knows something is wrong. Instead of the common PL2 expression *Dō shita no?*, she asks him *Dō nasatta no?*, substituting the honorific verb *nasaru* for the neutral verb *suru*. As you can see in the second frame where she is taking his coat, she shows the traditional respect for, or perhaps deference to, her husband. But they are husband and wife, and this is obviously an informal situation, so she uses the plain/abrupt past form, *nasatta*, instead of the more formal *nasaimashita*.

Observing the traditional social hierarchy in this way is considered a sign of good breeding or refinement. In fact, women's use of such "polite" words can often be more a matter of refinement than of respect — e.g., when they are speaking among themselves.

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**Husband:** ただいま
*Tadaima*
just now
**"I'm home."**

**Wife:** あら。 あなた、 どうなさったの？
*Ara.* *Anata,* *dō nasatta no*
(exclam.) you/"dear" what's wrong
**"My goodness! What's wrong, Dear?"**

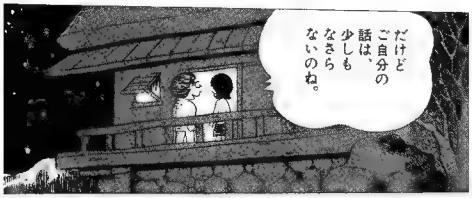
**Husband:** ちょっと 風邪をひいた ようだ。
*Chotto* *kaze o hiita* *yō da*
a little caught cold it seems that
**"I seem to have caught a little cold."**

**Wife:** そう...
*So...*
**"Really?"**

## Feminine deference

**A middle-aged salary-man,** Nishimura-san, meets Natsuko, the daughter of a professor, at a mountain resort. Since they don't know each other very well, they both use primarily PL3 (*–masu/desu*) speech, but because of the informal setting, some PL2 is mixed in too.

As a sign of feminine deference, she uses the honorific verb *nasaru* (*sukoshi mo nasaranai*) rather than the neutral verb *suru* (*sukoshi mo shinai*), but she uses the plain abrupt form, *nasaranai*, rather than the more formal *nasaimasen*.

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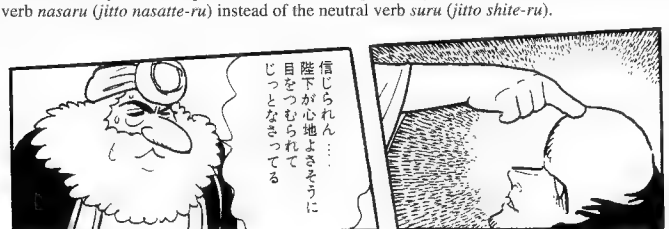
**Natsuko:** だけど ご自分 の 話 は, 少しも なさらないのね。
*dakedo go-jibun no hanashi wa sukoshi mo nasaranai no ne*
but (hon.) self of talk as-for even a little don't do (?) do you
**"But you don't talk about yourself at all, do you?"**

- *sukoshi mo* followed by a negative verb means that the action (talking) occurs "not even a little/ not at all."

## Deference/respect for royalty

**The young king** has developed a tumor on his forehead and is in such intense pain that he cannot eat, sleep, or even lie still. The court physician, Jiiwaka, suggests removing it surgically, but Buddha relieves the pain with the touch of his finger. As an older, respected member of the court, Jiiwaka uses mostly informal speech forms, but as a sign of respect for the king, he uses the honorific verb *nasaru* (*jitto nasatte-ru*) instead of the neutral verb *suru* (*jitto shite-ru*).

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**Jiiwaka:** 信じられん . . . 陛下 が 心地よさそうに 目をつむられて じっとなさってる
*shinjiraren heika ga kokochi yosasō ni me o tsumurarete jitto nasatte-ru*
can't believe His Majesty (subj.) appears to be comfortably eyes (obj.) closed and is being still (hon.)
**"I can't believe it . . . His Majesty appears comfortable, lying still with his eyes shut."**

- *shinjiraren* is an informal masculine form of *shinjirarenai* ("cannot believe"), the plain negative form of *shinjirareru* ("can believe"), from the verb *shinjiru* ("believe").
- *kokochi yoi* means "comfortable/pleasant," and *kokochi yosasō* is used to indicate that someone else appears to be comfortable.
- *tsumurarete* is also honorific — an honorific *–te* form of *tsumuru*, "close (one's) eyes." This is identical to the passive form of the verb.

**The "polite" verb *itadaku*:** students generally encounter this word first as *itadakimasu*, the "thanks" said before partaking of a meal or beverage. It means "receive/partake of/have done on one's behalf," but it's a humble word, implying that the receiver/partaker is of a lower or subordinate status. The verb *morau* has the same meaning, but implies that both parties are equal, or that the receiver is of higher status. In the following two examples, women are shown using *itadaku* in a way which, although certainly not limited to females, gives an air of refinement to feminine speech.

## Feminine and refined, but informal

**Buying a watch:** this woman is the customer, so social hierarchy certainly does not dictate that she use polite/humble speech. Her use of the humble word *itadaku* (instead of the neutral word *morau*) gives an air of refinement, but she uses the informal form, *itadaku*, instead of the more formal *itadakimasu*. The honorific *o-* before *ikura* also adds to the air of refinement.

© Takeda & Takai / *Pro Golfer*, Shogakukan

**Woman:** そう… いい 感じ ね、
*Sō* *ii* *kanji* *ne*
that's so/really good feel/effect/impression(colloq.)
**"Really… It seems nice."**

いただく わ おいくら？
*Itadaku* *wa* *o-ikura*
(I'll) receive/take (it) (fem.) (hon.) how much
**"I'll take it. How much?"**

- her initial *sō* ("That's so") is in response to the clerk's explanation about the merits of this watch. *i.e.* she is agreeing that it is light and has a nice design.

**From *Urusei Yatsura*:** Oyuki, the princess of Neptune, traveled through a fourth dimensional passageway to the room of "ordinary" high school student Ataru. She is leaving now and asks if someone won't escort her back. As a princess among ordinary humans, she is free to use whatever speech forms she likes, but using the humble word *itadakenai* (*okutte itadakenai*) instead of the neutral *moraenai* (*okutte moraenai*) gives a feminine, refined touch. Because of the informal setting and the social status of the others present, however, she uses *itadakenai* instead of the more formal *itadakemasen*.

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**Oyuki:** 送っていただけない かしら!,
*Okutte itadakenai* *kashira*
can't have (someone) take/escort (me) (I) wonder
**"I wonder if I couldn't have someone accompany me."**

**Ataru:** はいっ!
*Hai!*
sure/all right
**"Sure!"**

- *itadakenai* is the plain/abrupt negative of *itadakeru* ("can receive/can have done"), which is the potential form of *itadaku* ("receive/have done").

## Chivalrous? use of polite speech

**At a pro golf tournament,** her hat was blown off by a strong gust of wind just as he was making a shot. The ball goes in the hat, which, carried by the wind, deposits the ball right on the green. He returns the hat to her, and she apologizes for interfering with his game. He reassures her, and then takes the opportunity to ask for her phone number.

As you might guess from the golf tee that he carries in his mouth, Typhoon is a laid-back type who generally uses informal (PL2) speech. Here, he first says *tasukete moratta*, and he could have said *Denwa bangō o oshiete moraitai*, but by ending with a more "polite" or honorific word in its plain form, he implies that he is a gentleman while maintaining his casual identity.

© Takahashi & Kazama / *Dr. Taifūn JR.* Futabasha

**Dr. Typhoon:** いや ワタシの 方 こそ あなた に たすけて もらった のだ
*Iya watashi no hō koso anata ni tasukete moratta no da*
no my side (emph.) you by received saving/help ? (emph.)
**"No, I'm the one who was helped by you."**

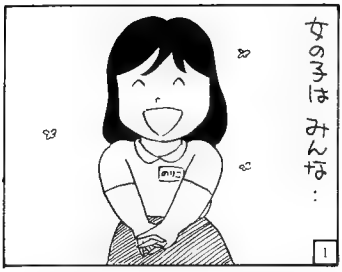
ぜひ 電話番号 を 教えていただきたい
*Zehi denwa bangō o oshiete itadakitai*
definitely phone number (obj.) want to receive your telling
"I definitely would like to have you tell me your phone number."
› **"Won't you please tell me your phone number?"**

**Woman:** でも . . .
*demo*
**"But . . ."**

## For more information

敬語 ***keigo*, "polite speech,"** is undeniably one of the most difficult aspects of becoming fully proficient in Japanese. It's nice to know that you are "safe" in most situations if you stick to the PL3 *desu/-masu* endings — you're unlikely to offend anyone too badly but you can never aspire to "natural" Japanese unless you are ready to tackle polite speech. This is the area where language and culture become almost inseparable. For those who are ready to push their politeness skills to a new level, here are some recent books that should help.

- *Minimum Essential Politeness: A Guide to the Japanese Honorific Language*, by Agnes M. Niyekawa (Kodansha International, 1991). This is a practical book, offering not only a clear explanation of all the factors that must be considered to establish the appropriate level of politeness but also presenting handy charts of the most important words and forms and step-by-step guides for learning the complex system (what to learn first in order to avoid the worst rudeness; what to learn next to refine your politeness).
- *How to Be Polite in Japanese*, by Osamu Mizutani and Nobuko Mizutani (The Japan Times, 1987), is similar in offering an analysis of the system and charts of the most important words and forms. It also discusses such practical matters as what *not* to talk about, non-verbal expressions of politeness, and a number of specific interactive situations.
- *Formal Expressions for Japanese Interaction*, edited by staff of the Inter-University Center for Japanese Language Studies (The Japan Times, 1991). This is an exercise-filled textbook, with accompanying tapes, rather than a systematic presentation of honorific speech as such. From one lesson to the next, foreign student David Smith interacts with Japanese of widely varied ages and status. The exercises give students practice not only in honorific forms but in other aspects of usage, such as indirect speech, that affect politeness. This one is designed to be used with a teacher.



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1

**Narration:** 女の子　は　みんな…
*Onna no ko wa minna*
girl(s) as-for all/everyone
**Girls all . . .**

**Name tag:** のりこ
**Noriko**

2

**Narration:** 2つ　や 3つ の 呼び名 を もっている
*Futatsu ya mitsu no yobina o motte-iru*
two and/ or three of name(s) (obj.) have
**have two or three nicknames.** (PL2)

**Voices:** のっこ / のんちゃん / のりピー
*Nokko / Non-chan / Noripii*

**Noriko:** ハーイ
*Ha–i*

- *motte-iru* is from *motsu*, "hold/have."

3

**Narration:** もちろん オバタリアン だって…
*Mochiron Obatarian datte*
of course Obatarian also/as for
**Obatarian, of course . . .**

**Newspaper:** ○○　化粧品　試供品　送ります
*Maru-maru keshōhin shikyohin okurimasu*
blank-blank cosmetics sample will send
ハガキ で 請求　下さい
*Hagaki de seikyū kudasai*
postcard by request please
**"We will send you a trial sample of XX Cosmetics. Please order by postcard."** (PL3)

- *okurimasu* is the ordinary polite form of *okuru*, "to send."
- *seikyū (suru)* = "request/claim/apply."

4

**Narration:** 10 や 20　は…
*jū ya ni-jū wa*
**(has) ten or twenty.** (PL2)

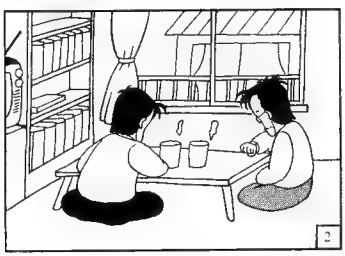
**Sound FX:** ドサドサ
*Dosa dosa* (sound of many envelopes falling)

**Postcards:**
*Obata Chieko sama*　*Obata Keiko-sama*
*Obata Naoko-sama*　*Obata Atsuko sama*
*Obata Toshiko-sama*　*Obata Kaori sama*
*Obata Akiko-sama*

**Note:** 同じ 住所　で　名前　だけ　変えてる
*Onaji jūsho de namae dake kaete-ru*
same address with name only changing
**Changing only the name, with the same address.** (PL2)

- the missing final verb, *motte-iru* ("have"), is implied.
- *Obata* (小畑), a common surname that literally means "small field," is obviously a play on *Obatarian*.
- *–sama* is an honorific suffix added to names, more polite than *–san*, but the standard for addressing mail.
- *kaete-(i)ru* is from the verb *kaeru*, "change/alter." This would normally be preceded by the particle *o*, but particles are often omitted when *dake* is used.

# カップめん



**Title:** カップめん
*Kappu men*
cup noodles
**Instant Noodles**

- *kappu men*, combining a katakana rendering of English "cup" with *men*, the Japanese word for "noodles," is the generic Japanese word for all kinds of instant noodles in a cup. As it happens, the very first such product was called *Kappu Nūdoru*, using a katakana rendering of English "noodle(s)" instead of the Japanese word.

1

**First Man:** おいっ 3分 はかってくれ よ
*Oi! Sanpun hakatte kure yo*
hey 3 minutes measure please (emph.)
**"Hey, time three minutes for me, will you?"** (PL2)

**Second Man:** うん
*Un*
uh huh/okay
**"Sure."** (PL2)

- *oi* is a relatively rough way of getting someone's attention: "Hey!"
- the counter suffix for minutes is *-fun*, but *f* changes to *p* for euphony in *ippun* ("one minute"), *sanpun* ("three minutes"), *roppun* ("six minutes"), *happun* ("eight minutes"), and *juppun* ("ten minutes").
- *hakatte* is the *-te* form of *hakaru* ("measure"), and *kure* (from *kureru*, "give [to me/us]") after the *-te* form of a verb makes an informal request or gentle command. Making a request/command with *kure* is masculine — though *kureru* can be used in other ways by either sex.

4

**Second Man:** あ 時計 が 止まってる
*A tokei ga tomatte-ru*
oh watch/clock (subj.) is stopped
**"Oh, my watch has stopped."** (PL2)

- *tokei* refers to any kind of "timepiece," including those worn around one's wrist. In cases where you need to specify "watch," you would say *udedokei*, literally "arm clock." In the combination, *tokei* changes to *dokei* for euphony.
- *tomatte-ru* is a contraction of *tomatte-iru*, from *tomaru* ("stop"). *iru* after the *-te* form of a verb means either that the action is continuing or that the result of the action continues be true. In this case it is the latter — "has stopped (and remains stopped)."
- the first man's exaggerated reaction (flipping over and upsetting the table) is a slapstick device commonly seen in manga.

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*(continued from page 3)*

practised by the KKK or Aryan groups. I'm glad to know (as an Asian-Indian) that many Japanese are not racist but just do not think about other people's sensitive spots. Because they do not practise racism out of hatred, but ignorance does not excuse it, but makes me easier to know it's not out of spite.

HARITHA K. VEERAMASUNENI
Kalamazoo, MI

*Frederik Schodt, now on a "wandering trip" around Japan to get ideas for his new book, was very pleased when we sent him a copy of this letter. –Ed.*

## Counter Points

The lesson on Counters and Classifiers in MANGAJIN No. 16 is most instructive and thorough, as in all other lessons.

However, there is one counter, not included in the list on page 19, that I have always been uncertain about. It is the word 例 (*rei*, used to count "examples," or "cases" in medical documents). Would you please tell me how to pronounce the counts from one case (一例) to ten cases (十例), in English or furigana? Can all counters beginning with ラ, リ, ル, レ or ロ be handled the same way?

T.W. CHU
Fort Washington, PA

John B. Ratliff III and Imai Yoshiko of Diplomatic Language Services, Inc., provided this reply:

*To the dismay of the serious student of Japanese, there are no rules that will cover the reading/pronunciation of all counters and classifiers, and the numbers preceding them. However, most counters/classifiers are consistently read with Chinese numerals* (onyomi)*. For example,* -dai *(counter for "vehicles") is read:* ichi-dai, ni-dai, san-dai, *etc.*

*There are also irregular types of counters/classifiers which begin with Japanese numerals* (kunyomi) *for the first few numbers, then switch to Chinese numerals* (onyomi)*. For example,* -ma (間, *"room") is read:* hito-ma, futa-ma, mi-ma, *and then switches back to the* onyomi: yo-ma, go-ma, *etc.*

*To complicate matters, some counters/classifiers are read, depending on who is doing the reading, either way. For example,* -rei *(*例, *"case/example") is usually read:* ichi-rei, ni-rei, san-rei, yon-rei, go-rei, roku-rei, nana-rei, hachi-rei, kyū-rei, jū-rei. *There are, however, Japanese who would say* hito-rei, futa-rei, *then switch to the Japanese numerals,* san-rei, yon-rei, *etc., as above.*

*For a good basic treatment of counters/classifiers (and a handy memorization grid), refer to pp. 604-607 of* A Dictionary of Basic Japanese Grammar, *by Seiichi Makino and Michio Tsutsui (The Japan Times, 1989).*

MANGAJIN welcomes your language-related questions, too.

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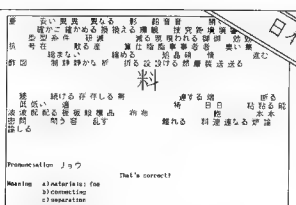


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# 営業てんてこ日誌

# *Eigyō Tenteko Nisshi*

作 • 牛次郎　　画 • 近藤洋助
story • Gyū Jirō　　art • Kondō Yōsuke

**The title of this series** does not lend itself to English translation. *Eigyō* means "business/operations," but the *eigyō-bu* (*bu* = "department/division") of a company is invariably the department in charge of sales. *Tenteko* is most often seen in the expression *tenteko-mai*, meaning "a whirl of activity/running about busily," but it's used here with *nisshi*, which means "diary/log." The entire title conveys the image "a diary of bustling business activity" ›"A Busy Business Diary"?

The hero of the story is a young employee of Tōa Electric, a medium-sized manufacturer of electrical appliances. He is transferred to the sales department, where he is treated like a military recruit and discovers that the world of sales is a "battlefield." Even before the story shifts to the sales department, it's clear there is a military influence in management, and military terms are used throughout this episode. The fighting, however, is between domestic makers—it's the story of how the smaller Tōa Electric successfully competes with giants Matsushita, Hitachi, et. al.

The victories (in this story, at least) are generally won through our hero's sincerity, goodness of heart, and willingness to give his all for his customers. To some American readers, the series might seem like propaganda put out by company management to encourage their employees to be more loyal and dedicated, but in fact, *Eigyō Tenteko Nisshi* is just another popular manga series in Japan.

第1話
*Dai-ichi-wa*
No. 1 story
**Story No.1**

営業部　勤務　を　命ず
*Eigyō-bu*　*kinmu*　*o*　*meizu*
Sales division service/duty (obj ) order/command
**Ordered to Duty in the Sales Division**

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◉この作品はフィクションです。実在の人物、団体、事件などには関係ありません。

1

**Narration**: 東亜電機 本社
*Toa Denki Honsha*
**Tōa Electric Headquarters**

**Sign on Roof**: 東亜電機
*Tōa Denki*
**Tōa Electric**

- *tō* 東 means "east" and *a* 亜 is the first kanji of the word for "Asia" when it is written in kanji 亜細亜, so the name *Tōa* essentially means "East Asia."
- Denki 電機 is a contraction of *denki kikai* 電気機械 meaning "electric machinery/equipment," so the name of this company tells you that they make electrical appliances and/or equipment.
- *honsha* is literally "main/head company" → "head office/headquarters."

2

**Sign on Door**: 役員室
*Yakuin shitsu*
**Executive Office(s)**

- *yakuin* refers to an officer or executive of a company, and *-shitsu* is a suffix for "room/office."

3

**Executive**: 南田 ヨー助!!
*Minamida Yōsuke* (name)

**Minamida**: ハイ!!
*Hai*
**"Yes Sir!!"** (PL3)

4

**Executive**: 総務部 厚生課 より 営業部 第二課 勤務 とする
*Sōmu-bu Kōsei-ka yori Eigyō-bu Dai-san-ka kinmu to suru*
general affairs division welfare dept. from sales dept. third section duty make/assign
**"You are transferred from the General Affairs Department, Welfare Section, to the Sales Department, Section Three."** (PL2)

- the "Welfare Section" is something like "Benefits and Employee Services" in an American corporation.
- *Eigyo-bu Dai-sanka* directly modifies *kinmu* ("duty/service") without the usual *no* used between nouns, "Sales Division Section Three duty" → "duty in Section Three of the Sales Division." The *Eigyō-bu* is usually one of the most challenging divisions of a company. In some companies all new employees are assigned there, to be "tested" and/or to pay their dues as newcomers; in others they are first tested in less demanding divisions before being tapped for the greater challenges of *Eigyō-bu*.
- *suru* ("do/make") in this case means "appoint/assign" (something like "make {your duties} . . ."). The preceding *to* marks everything before it as the content/description of the assignment/appointment.

5

**Minamida**: どーも
*Domo*
indeed/very much
**"Thank you very much."** (PL3-4)

- *domo* is actually only an intensifier, but it implies something like *dōmo arigatō gozaimasu*, "thank you very much."

**Margin Note**:

この 作品 は フィクション です。
*Kono sakuhin wa fikushon desu*
this work as-for fiction is

実在の人物, 団体, 事件 など には 関係 ありません。
*Jitsuzai no jinbutsu dantai jiken nado ni wa kankei arimasen*
actual persons organizations events things like to relationship does not exist

This work is fiction. It has no relationship to actual people, organizations, events, etc.
→ **This is a work of fiction. Any resemblance to actual persons, organizations or events is purely coincidental.** (PL3)

ピリ ピリ ピリ
7
トコトコ
6
電機業界は
今や各社乱戦!!
戦国時代に
突入したと
いっていい
新製品の開発
系列店舗の
整備拡充
円高による
輸出不振など
8
どれを
とっても
愉快な材料は
ない!!
9
これからは
まさしく
社員一人
一人の
肉弾戦である
10
企業戦争は
知力と体力の
戦いである!!
ピリ ピリ
11
各員一層の
刻苦勉励を
願いたい
ところである
12

6 **Sound FX**: トコトコ
*Toko toko* (effect of walking with short, quick steps)

7 **Sound FX**: ピリ ピリ ピリ ピリ
*Piri piri piri piri* (effect of being tense and nervous; cf. *piritto suru*)

8 **Executive**: 電機 業界 は 今や 各社 乱戦!!
*Denki gyōkai wa imaya kakusha ransen*
electrics industry as-for now each company turbulent battle
戦国時代 に 突入した と いってい
*Sengoku jidai ni totsunyū shita to itte ii*
warring states period into have rushed into (quote) could say
**"The electrical appliance industry is now in a free-for-all battle. You could say we have plunged into a period of (business) warfare."** (PL2)

**Executive**: 新製品 の開発 系列店舗 の整備拡充 円高 による 輸出 不振 など
*Shin-seihin no kaihatsu keiretsu-tenpo no seibi kakujū endaka ni yoru yushutsu fushin nado*
new products of development network stores of improvement & expansion high yendue to export stagnation etc.
**"The development of new products, the improvement and expansion of our network of dealers, the stagnation of exports due to the high yen, and so forth . . ."** (PL2)

**Sound FX**: シャキッ
*Shaki!* (effect of being "crisply" at attention)

- ending a sentence with a noun often implies *da/desu* ("is/are").
- *sengoku jidai* (literally "warring states period") in Japanese history refers to the sixteenth century when a succession of feudal lords vied to unify a fragmented Japan by establishing themselves as the supreme power.
- *totsunyū shita* is the plain/abrupt past form of *totsunyū suru* ("rush/charge into").
- *. . . to itte (mo) ii* is literally "it's good/fine/okay to say . . ." → "you/we could say . . ."
- *keiretsu*, an increasingly familiar word in English writings on Japanese business, refers to businesses that establish close, often exclusive, contractor-supplier ties with others in a single "business family/network."
- the meanings of *seibi* range from "(the act of) equipping/maintaining" to "readjusting/rationalizing/improving/bringing to full potential." • *. . . ni yoru* = "because of/owing to"
- *nado* ("et cetera/and the like") completes the list of topics, and the sentence is completed in the next frame.

9 **Executive**: どれ を とっても 愉快な 材料 は ない!!
*dore o totte mo yukai na zairyō wa nai*
whichever (obj.) even if take pleasant material as-for does not exist
". . . whichever you pick, there is no pleasant material."
› **". . . no matter which you pick, there's nothing pleasant."** (PL2)

- *dore* = "which/whichever" (of three or more items)
- *totte* is the *-te* form of *toru* ("take/select"); *totte mo* by itself is "even if (I/you) pick," but after a question word it becomes "whichever/whatever (you) pick."

10 **Executive**: これから は まさしく 社員 一人一人 の肉弾戦 である
*Korekara wa masashiku shain hitori-hitori no nikudan-sen de aru*
from now as-for truly/really employee(s) one person one person of human-bullet-battle is/will be
"From now on will certainly be a human-bullet-battle fought by each and every employee."
› **"We face a time when each and every employee must literally throw himself into the battle like a human projectile."** (PL2)

- *hitori-hitori* = "one by one/each and everyone" (referring to people)
- *nikudan* is literally "meat/flesh bullet," implying a person who makes a suicide attack. The term is used in referring to throwing oneself into a fight or competition unstintingly/tooth and-nail.
- *de aru* is a more "literary" equivalent of *da/desu* ("is/are/will be"). We have labeled this PL2 (its PL3 form is *de arimasu*), but since it isn't used colloquially it doesn't really fit into our usual PL scheme.

11 **Executive**: 企業 戦争 は 知力 と 体力 の 戦い である!!
*Kigyō sensō wa chiryoku to tairyoku no tatakai de aru*
business enterprise warfare as-for intelligence and physical strength/endurance of battle/fight is/will be
**"Corporate wars are battles of intelligence and physical endurance."** (PL2)

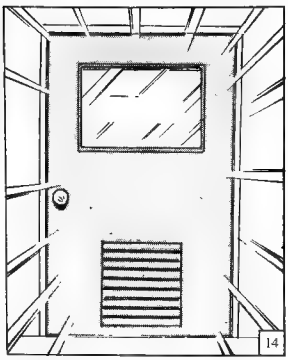
**Sound FX**: ピリピリ
*Piri piri* (effect of being tense and nervous)

- *chiryoku* is literally "knowledge strength › intelligence," while *tairyoku* is "body strength," referring as often to endurance as to sheer physical prowess. In another context, *chiryoku to tairyoku no tatakai* might be translated as "a battle between brain and brawn."

*(continued on following page)*

13

東亜電機の
正式な
始業時間は
午前9時
である……
しかし営業部
では……
8:00
15


14

おはよう
ございます!!
16

*(continued from previous page)*

12 **Executive**: 各員　一層の　刻苦勉励　を　願いたい　ところ　である。
*Kakuin*　*issō no*　*kokku-benrei*　*o*　*negai-tai*　*tokoro*　*de aru.*
each employee　all the more　hard work & diligence　(obj.)wish to ask　place/circumstance　is/are
**"I'd like to ask each of you to work all the more industriously and diligently."** (PL2)

- *kaku-* is a prefix meaning "each" and *in* ("member") in this case stands for *shain* ("member of the company ▸ employee").
- *Kakuin issō no kokku-benrei o negai-tai* expresses his complete thought, but here he uses that complete thought/sentence as a modifier for *tokoro*, to end with a rhetorical flourish.
- *tokoro* is literally "place/location," but it's often used in the abstract to mean "situation/circumstance," so his rhetorical flourish is literally like saying "The circumstance is that I'd like to ask . . ."

## (The next day)

15 **Narration**: 東亜電機　の　正式な　始業　時間　は　午前九時　である...
*Tōa*　*Denki*　*no*　*seishiki-na*　*shigyō*　*jikan*　*wa*　*gozen kuji*　*de aru*
Tōa　Electric ('s)　official　starting　time　as-for　9 A.M.　is
**At Tōa Electric, the official starting time is 9 A.M. . . .** (PL2)

しかし　営業部　では...
*shikashi*　*eigyō-bu*　*de wa*
but/however　sales department　in
**But in the sales department . . .**

- *shigyō* is written with kanji meaning "begin" and "work/apply oneself to a task." It can refer to the starting time for classes in school as well as to the beginning of the workday.
- *seishiki* is a noun meaning "correct form," and with *-na* it becomes an adjective, "proper/official."
- in Japanese, *gozen* ("before noon/A.M.") and *gogo* ("after noon/P.M.") come before the time rather than after.
- The second sentence is completed by the digital clock in the illustration.

16 **Employees**: おはようございます!!
*Ohayo gozaimasu*
**"Good Morning!!"** (PL2)

- It is perhaps not quite universal but very common in the Japanese workplace to have a formal "morning greeting" — *chōrei* 朝礼 — before beginning work for the day. The *chōrei* will in many cases include a few words of encouragement or general work directives from the ranking member of the office/section/work group. In this case we will also see the introduction of the new section members.

本日より六名の者が新たに当営業三課に着任
17
おい自己紹介しろ
はい
18
どーも厚生課からきました…
19
やめい!!
三課じゃいままでの社歴 職歴は一切無関係だ!!
はい!!
20
南田ヨー助です
寺島敬治です
春日井智生です
高岸裕です
鈴木健です
河口仁です
21
いいか営業という職場は得点主義だ
22
野球でいうなら打撃力だ!!
打率か打点かホームランだ!!
23
守備は営業の仕事じゃない!!
24

17

**Section Head**: 本日　より　　六名　の 者　が 新たに 当　営業三課　に着任。
*Honjitsu yori rokumei no mono ga arata-ni tō Eigyō San-ka ni chakunin*
today from/starting 6 people of persons (subj) newly this/our Sales Section 3 in take up new position
**"Six people have been newly assigned to our (third) sales section as of today."** (PL2)

- *-mei* 名 is a counter for human beings that is more formal than the familiar *-nin*.
- *tō* 当 is a prefix meaning "this –/the said –."

18

**Section Head**: おい 自己紹介　しろ
*Oi. Jiko shōkai shiro.*
hey self-introduction do
**"Hey. Introduce yourselves."** (PL2)

- *oi* is a relatively rough way of getting someone's attention: "Hey!"
- *shiro* is the abrupt command form of *suru* ("do").

**Minamida**: は はい
*Ha hai*
**"Y- Yes Sir."** (PL3)

19

**Minamida**: どーも 厚生課　からきました...
*Dōmo Kōsei-ka kara kimashita*
hi/hello welfare section from came
**"Hi, I came from the Welfare Section..."** (PL3)

- *dōmo*, essentially an intensifier, also serves as an all-purpose word of greeting that can be either formal or quite informal as suits the occasion. See Basic Japanese 8. • *kimashita* is the PL3 form of *kuru* ("come"). Since he is speaking in a formal tone, this could be the beginning of a sentence like, *Kōsei-ka kara kimashita Minamida Yōsuke desu*, "I am Minamida Yōsuke (who came) from the Welfare Section."

20

**Section Head**: やめい!! / 三課　じゃ 今までの 社歴　職歴　は 一切 無関係　だ。
*Yamei San-ka ja ima made no shareki shokureki wa issai mukankei da*
stop Section 3 in until now ('s) history in co. employment history as-for entirely irrelevant are
**"Stop!! In Section Three your prior positions in the company and your employment history are completely irrelevant!!"** (PL2)

**Minamida**: は　はい!!
*Ha hai*
**"Y- Yes sir!!"** (PL3)

- *yame* is an abrupt command form of *yameru* ("quit/stop"), elongated to *yamei* because he is yelling.
- *ja* is a contraction of *de wa*; *San-ka de wa* is literally "as for in Section Three."

21

**Minamida**: 南田　ヨー助です
*Minamida Yōsuke desu.*
**"I'm Minamida Yōsuke."** (PL3)

**2nd Employee**: 寺島　敬治です
*Terashima Keiji desu.*
**"I'm Terashima Keiji."** (PL3)

**3rd Employee**: 春日井 智生　です
*Kasugai Chisei desu.*
**"I'm Kasugai Chisei."** (PL3)

**4th Employee**: 高岸　裕　です
*Takagishi Yutaka desu.*
**"I'm Takagishi Yutaka."** (PL3)

**5th Employee**: 鈴木　健　です
*Suzuki Ken desu.*
**"I'm Suzuki Ken."** (PL3)

**6th Employee**: 河口　仁　です
*Kawaguchi Hitoshi desu.*
**"I'm Kawaguchi Hitoshi."** (PL3)

22

**Section Head**: いいか 営業　という 職場　は 得点　主義　だ
*Ii ka Eigyō to iu shokuba wa tokuten shugi da*
okay (?) Sales called workplace as-for points/score policy is
**"Now listen up. In sales it's your score that counts."** (PL2)

- *ii ka* (literally "is it good/okay?") is often used at the beginning of a sentence like English "Listen up!"
- *eigyō to iu shokuba* is literally "a workplace called '*eigyō*'" → "Sales Division."
- *tokuten shugi* = "scoring policy" — i.e., "our policy is to emphasize score" → "score is what counts."

23

**Section Head**: 野球　で　　いうなら 打撃力　だ!! 打率　か 打点 か ホームラン だ!!
*Yakyū de iu nara dageki-ryoku da Daritsu ka daten ka hōmuran da*
baseball in terms of if say hitting power is batting average or RBIs or home runs is/are
**"Speaking in terms of baseball, it's hitting!! It's batting average, or RBIs, or home runs!!"** (PL2)

- words or phrases in the pattern . . . *ka* . . . *ka* . . . imply a choice among several options.

*(continued on following page)*

営業員にとって
実力 時り
スティタスは
すべて数字だ!!
25
棒グラフが
一番長い者が
社内で
肩で風切って
歩けるんだぞ
その意味では
ベテランも
新人も
ない!!
山田
手島
田中
河口
森口
田山
野口
北見
中山
寺島
26
売れよ!!
売れよ!!
売って
売って
売りまくれ
!!
27
時間が
もったいない
本日の
朝礼
終わり!!
28
オスッ
売るぞ!!
一台売れば
一台の幸福!!
29
ポカ
～ン
30

(continued from previous page)

24

**Section Head:** 守備 は 営業の(オレタチ) 仕事 じゃない!!
*Shubi wa oretachi no shigoto ja nai*
defense/fielding as for our/Sales Section's work is not
**"Fielding is not our job!!"** (PL2)

- *ore* is a rough, masculine word for "I/me"; adding the suffix *-tachi* makes is plural, "we/us," and *no* makes it possessive, "belonging to us/our." Providing the kanji 営業 with a reading of *oretachi* is a compact way of saying (though only in print, of course) "we who are members of the Sales Division."

25

**Section Head:** 営業員 にとって 実力 誇り ステイタスは すべて 数字 だ!!
*Eigyo-in ni totte jitsuryoku hokori suteitasu wa subete sūji da*
Sales Division member for merit/ability pride status as-for all numbers/figures are
**"For Sales Department members, ability, pride, and status are all (in the) numbers."** (PL2)

26

**Section Head:** 棒グラフ が 一番 長い者 が 社内で 肩 で 風 切って歩けるんだぞ
*Bō gurafu ga ichiban nagai mono ga shanai de kata de kaze kitte arukeru n da zo*
bar graph (subj) most long person (subj) within the company shoulders with wind cut walk (expl)(emph)
**"The person whose bar graph is highest is the one who can walk tall in this company."** (PL2)

その意味 では ベテラン も 新人 も ない!!
*Sono imi de wa beteran mo shinjin mo nai*
that meaning/sense in veteran(s) neither newcomer nor not exist
**"In that sense there are no veterans or rookies!!"** (PL2)

- *bo gurafu ga ichiban nagai* is a complete thought/sentence ("bar graph is the longest/tallest") modifying *mono* ("person").
- *kata de kaze (o) kitte aruku* (lit. "to walk cutting the wind with one's shoulders") is an expression describing a proud/swaggering walk, or "walking tall/with head held high."
- *n(o) da* is the PL2 form of the explanatory *n(o) desu*, "it's that . . ./the situation is that . . ."
- *zo* is a rough, masculine particle for emphasis.
- *beteran*, from English "veteran," is used to refer to people with many years' experience, but has no association with military service.
- . . . *mo* . . . *mo* followed by a negative makes an expression meaning "neither . . . nor . . ."

27

**Section Head:** 売れ よ!! 売れ よ!! / 売って 売って 売りまくれ!!
*Ure yo Ure yo / Utte utte uri-makure*
sell (emph.)sell (emph) / sell-and sell-and sell intensely/without cease
**"Sell!! Sell!! Sell and sell and sell for all you're worth!!"** (PL2)

- *ure* is the abrupt command form, *utte* the *-te* form, and *uri* the stem form, of *uru* ("sell"). In this case the *-te* form functions like "and "
- *makure* is the abrupt command form of the verb *makuru* ("roll/turn up [one's sleeves]"), which, when used as a suffix for other verbs, implies doing that activity with intense effort.

28

**Section Head:** 時間 が もったいない / 本日 の 朝礼 終わり!!
*Jikan ga mottainai / Honjitsu no chōrei owari*
time (subj) seems wasteful / today ('s) morning greeting end/finish
**"We're wasting time. This morning's greeting is over."** (PL2)

- *wa* ("as for") has been omitted after *chōrei*, and *de/desu* ("is/are") has been left off at the end.

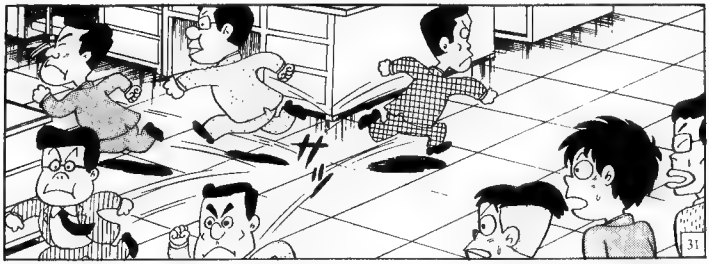
29

**Employees:** オスッ 売る ぞ!! 一台 売れば 一台 の 幸福!!
*Osu! Uru zo Ichidai ureba ichidai no kōfuku*
(exclam.) will sell (emph.) one machine if sell one machine ('s) happiness
"Yeah! (We'll) sell! If we sell one appliance, it's one appliance's worth of happiness!!"
› **"Yeah! Sell!! One appliance sold is one appliance's worth of happiness."** (PL2)

- *-dai* is the counter suffix for a wide variety of machines, including most electrical appliances and electronic equipment that a company like Tōa Electric would be selling.
- *ureba* is a conditional "if" form of *uru* ("sell").
- needless to say, "happiness" is not normally counted with *-dai*, but poetic license is taken in slogans like this.

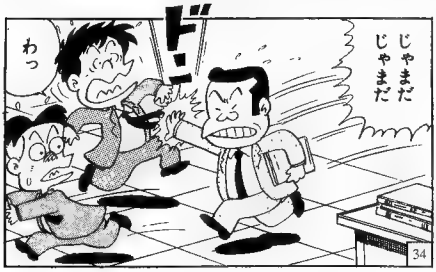
30

**FX:** ポカ〜ン
*Poka n* (effect of being dumbfounded/dazed/speechless with surprise or disbelief)


サッ
31

もしもし
こちら
東亜電機
ですが
ワイ
ワイ
おして
おしまくれ!!
エッ
これ以上
手形サイトは
短縮でき
ませんよ
バーロ!!
取引きを
やめるって
いうなら
別ですがね
ガヤ
ガヤ
ワイ
ワイ
販売店と
いうのは
ダッコして
やりゃあ
次はオンブ
してくれって
いうんだ
32

とても同じ
東亜電機とは
思えない
なあ……
始業時間
前に朝礼
すぐさま
実働とは
……
33


じゃまだ
じゃまだ
ドン
わっ
34

ここは
戦場だ
……
エッ
!?
ワイ
ワイ
ナンダ
ナンダ
ガヤ
ガヤ
35

課長が
鬼軍曹で
係長は
伍長……
すると
俺たちは
二等兵かぁ
……
36

31

**Sound FX**: サッ
*Sa!* (effect of a very quick, adroit action)

32

**Voice 1**: もしもし こちら 東亜電機 ですが
*Moshi-moshi kochira Tōa Denki desu ga*
hello this side Tōa Electric is and/but
**"Hello, this is Tōa Electric . . ."** (PL3)

**Sound FX**: ワイワイ / ガヤガヤ / ワイワイ
*Wai wai / Gaya gaya / Wai wai* (these two sounds, together or independently, are the standard FX for a crowd of people talking noisily.)

**Voice 2**: おして おしまくれ!!
*Oshite oshi-makure*
push-and push intensely/without cease
**"Push and keep on pushing!!"** (PL2)

**Voice 3**: エッ これ 以上 手形サイト は 短縮 できませんよ
*E! Kore ijō tegata saito wa tanshuku dekimasen yo*
what? this more than promissory note term as-for shorten/reduce cannot (emph.)
**"What? We can't reduce the period of the promissory note any more than this."** (PL3)

**Voice 4**: バーロ!!
*Bāro*
fool/idiot
**"You idiot!!"** (PL2)

**Voice 5**: 取引 を やめる って いうなら 別です が ね
*Torihiki o yameru tte iu nara betsu desu ga ne*
deal/transaction (obj.) quit (quote) say if is different but (colloq.)
**"If you're saying you're going to stop dealing with us, that's a different matter, but . . ."** (PL3)

**Voice 6**: 販売店 というの は ダッコしてやりゃあ 次 は オンブしてくれ って いう んだ
*Hanbai-ten to iu no wa dakko shite yaryā tsugi wa onbu shite kure tte iu n da*
retail shops things called as-for if hold in arms next as-for please carry on back (quote) say (explan.)
"As for retailers, if you take them in your arms, next they ask you to carry them on your back." →
**"The thing about retailers is that, if you hold their hand, the next thing you know they want you to carry them."** (PL2)

- some voices are talking on the phone, and others are Tōa employees speaking among themselves.
- *oshite* and *oshi-makure* are both from the verb *osu* ("push/apply pressure").
- *tegata* refers to a promissory note or bank bill. When Tōa sells to a customer (retail shop) on credit, the customer issues a *tegata* with period of time (usually a multiple of 30 days) specified. This period of time is generally written as, for example, 一覧後30日払い *ichiran-go sanjū-nichi-barai*, "payable 30 days after sight," and "sight," or *saito* in katakana, is a shorthand way of referring to the length of the promissory note. This comment is probably a salesman telling his supervisor that he can't get the customer to pay quicker.
- *bāro* is a contraction of *baka yarō*, "idiot/fool" plus "fellow/guy" → "you idiot!"
- *tte* is a colloquial equivalent of quotative *to*, and *tte iu nara* means "if you say/if you are saying."
- *. . . to iu no wa* is literally "as for this thing called . . ." Grammatically, this is essentially the same as just saying *. . . wa*, but it emphasizes/focuses the topic more → "speaking of –/the thing about – is . . ."
- *dakko (suru)* is babytalk for *daku* ("hug/hold in one's arms") and *onbu* is babytalk for *obuu* ("bear on one's back"), but these are babytalk words that get used quite a bit by grownups as well.
- *shite yaryā* is a contraction of *shite yareba*, combining the *-te* form of *suru* ("do") and a conditional "if/when" form of *yaru* ("give [to someone else]"). The *-te* form + *yaru* = "do for (someone of lower rank)."
- *-te* form + *kure* (from *kureru*, "give [to me]") makes an informal request, "(please) do (for me)."

33

**Minamida**: とても 同じ 東亜電機と は 思えない なあ. . .
*Totemo onaji Tōa Denki to wa omoenai nā*
(emph.) same Tōa Electric (quote) as-for cannot think (exclam.)
**"It's hard to believe it's the same Tōa Electric . . ."** (PL2)

始業時間 前に 朝礼 すぐさま 実働 と は. . .
*Shigyo jikan mae ni chōrei Sugusama jitsudō to wa*
starting time before morning greeting immediately actual work (quote) as-for
**"The morning greeting before starting time, then immediately to work . . ."** (PL2)

- *totemo* followed by a negative means "(cannot) possibly," so *totemo . . . omoenai* means "I really cannot think ('it's the same company')" → "it's hard to believe . . ."

*(continued on following page)*

その通りだ!!
37
南田に寺島は第三課第三係に配属だ
ビシャキッ
はいッ
はいッ
ビシャキッ
38
俺が係長の柴田日吉丸だよく覚えとけよ
39

(continued from previous page)

34

**Salesman**: じゃま だ じゃま だ
*Jama da Jama da*
obstacle/in the way is/are obstacle/in the way is/are
"You're in my way! You're in my way!" → **"Get out of my way! Get out of my way!"** (PL2)

**Sound FX**: ドン
*Don* (effect of bumping/pushing Minamida out of the way)

**Minamida**: わっ
*Wa!*
**"Yikes!"**

35

**Minamida**: ここ は 戦場 だ...
*Koko wa senjō da*
this place as-for battlefield is
**"This place is a battlefield . . ."** (PL2)

**Sound FX**: ワイワイ / ナンダナンダ / ガヤガヤ
*Wai wai / Nan da Nan da / Gaya gaya* (effect of noisy crowd)

**Terashima**: エッ?!
*E!*
what?
**"Huh?!"** (PL2)

- *nan da* is literally "what is it?" but here it's being treated as part of the general noisiness of the busy office.

36

**Minamida**: 課長 が 鬼軍曹 で 係長 は 伍長...
*Kachō ga oni-gunsō de Kakarichō wa gochō*
section head (subj.) ogre sergeant and group leader as-for corporal
**"The Section Head is the hard-driving sergeant, and the group leader is the corporal . . ."** (PL2)

**Terashima**: すると 俺たち は 二等兵 かぁ...
*Suru to ore-tachi wa nitōhei kā*
then/in that case we/us as-for private second class (?)
"Then are we privates second class?" → **"Then we're privates second class, I guess."** (PL2)

- *oni* is literally "ogre/demon," but it's also used to imply that a person is extremely dedicated/relentless.
- *kakari* is a sub-group within the *ka*, or section, and *-chō* is a suffix meaning "head/chief/leader."

37

**Voice**: その 通りだ!!
*Sono tōri da*
that way it is
**"That's exactly right!!"** (PL2)

38

**Voice**: 南田 に 寺島 は 第三課 第三係 に配属だ
*Minamida ni Terashima wa dai-sanka dai san kakari ni haizoku da*
Minamida and Terashima as-for Section Three Group Three to is are assigned
**"Minamida and Terashima (you two) are assigned to Section Three Group Three!!"** (PL2)

**FX**: シャキッシャキッ
*Shaki! Shaki!* (effect of coming crisply to attention)

**M & T**: は はいッ
*Ha hai!*
**"Yes Sir!"** (PL3)

- the particle *ni* can be used to mean "and," like the particle *to*.

39

**Shibata**: 俺 が 係長 の 柴田日吉丸 だ よく 覚えとけよ
*Ore ga kakari-chō no Shibata Hiyoshimaru da Yoku oboetoke yo*
I/me (subj.) group leader (=) (name) am well remember (emph.)
**"I'm your group leader, Shibata Hiyoshimaru. Don't you forget it."** (PL2)

- *no* between two nouns can have many different meanings, but here it functions like ". . . who is/that is . . ."
- *yoku* is the adverb form of *ii/yoi* ("good/nice"), and *oboetoke* is a contraction of *oboete oke*, the command form of *oboete oku*, from *oboeru* ("learn/memorize") and *oku* ("set/place").

. . . to be *CONCLUDED* in the next issue of Mangajin

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to change a future
that is now upon us...
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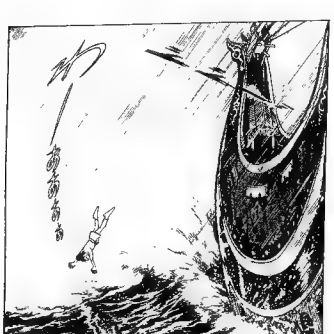
# 火の鳥
# The Phoenix

by 手塚治虫
Tezuka Osamu

## In the last episode . . .

**Akanemaru,** a talented young sculptor in 8th-century Japan, has been commanded to carve an image of the phoenix. He begs Imperial official Kibi no Makibi to let him go to China to see the real phoenix; instead he receives permission to enter the Shōsō-in a storehouse of art treasures donated by the imperial household to Tōdai-ji temple in Nara.

**In the *Shōsō-in*,** among the priceless works of art is a painting of the phoenix. Akanemaru is overcome with wonder, and is filled with a certainty that he will see the bird before he dies.



**The next thing we know,** he is on a ship bound for China. As he ponders the meaning of the immortal phoenix, a storm blows up, and Akanemaru is swept overboard. Slowly he sinks to the bottom of the sea.

ここはどこだろう……
おれは……たしか海におぼれて死んだはずだ……
1
2
ええっ!!
いまの肉体はそれだ
そうだおまえは一度死んだ大和の茜丸というものはもういないその肉体はくさって水にとけてしまったのだろう……
3
これは……なんです？私はだれですか？
おまえは水の中にすむ微生物だごみのようにちいさなあわれな生きものだおまえは茜丸でなくなったとたんにいまの肉体で生まれてきたのだよ
4

1

**Akanemaru:** ここ は どこ だろう . . . おれ は たしか 海 に おぼれて 死んだ はずだ
*Koko wa doko darō Ore wa tashika umi ni oborete shinda hazu da*
here as-for where (I) wonder I/me as-for certain ocean in drowned-and died should be
"Where is this, I wonder? I was sure I drowned in the ocean and should be dead."
→ **"Where am I? I could have sworn I fell into the ocean and died."** (PL2)

- *darō*, when combined with a question word, means "I wonder where/what/who/etc."
- *ore* is an informal/rough, masculine word for "I/me."
- *tashika* means "I think/if I'm not mistaken/I'm pretty sure." *Hazu* is used to indicate expectation of the way things are/should be.
- *oborete* is the *-te* form of *oboreru*, "drown," and *shinda* is the plain past form of *shinu*, "die."

2

**Voice:** そうだ おまえ は 一度 死んだ.大和 の 茜丸 という もの は もう いない.
*Sō da Omae wa ichido shinda. Yamato no Akanemaru to iu mono wa mō inai.*
that is so/right you as-for once died (place) of (name) called person as-for already not exist
**"That's right. You have died once. The person called Akanemaru of Yamato no longer exists."** (PL2)

その 肉体 は くさって 水 に とけてしまった の だろう . . .
*Sono nikutai wa kusatte mizu ni tokete shimatta no darō*
that/his body as-for decayed-and water in dissolved completely (explan.) probably
**"His body (must have) decayed and completely dissolved into the water."** (PL2)

- *omae* is an abrupt/informal word for "you." It implies that the "voice" is older or a superior being/force.
- Yamato was the name of an early province in the area of modern Nara, where the first central government of Japan arose, and hence was also one of the early names for Japan as a whole.
- *mono* in this case would be written with the kanji 者, indicating a person rather than a thing.
- *inai* is the negative form of *iru*, "is/are/exists" for animate things.
- *nikutai* combines the kanji for "meat" and "body," so it's like saying "physical body" in English.
- *kusatte* is from *kusaru* ("rot/decay") and *tokete* is from *tokeru* ("melt/dissolve"). *Shimatta* (the past form of *shimau*, "finish/end/close") after the *-te* form of a verb means that the action is completely finished.
- *darō* ("perhaps/probably is") is one of several conjectural forms of Japanese that tend to be used much more frequently than conjectural forms in English. It's often best treated as the same as *da* ("is/are").

3

**Voice:** いまの 肉体 は それ だ
*Ima no nikutai wa sore da*
now of body as-for that is
**"Your present body is that."** (PL2)

**Akanemaru:** ええっ!!
*Ee!*
**"What?!"** (PL2)

4

**Microorganism:** これ は . . . なんです? 私 は だれ です か?
*Kore wa nan desu Watashi wa dare desu ka*
this as-for what is? I as-for who is/am (?)
**"What is this? Who am I?"** (PL3)

**Voice:** おまえ は いま 水 の 中 に すむ 微生物 だ
*Omae wa ima mizu no naka ni sumu biseibutsu da*
you as-for now water of inside in live(s) microorganism is/are
**"You are now a microorganism that lives in the water."** (PL2)

ごみ のように ちいさな あわれな 生きもの だ
*Gomi no yō ni chiisa-na aware-na ikimono da*
dust like small piteous living thing/creature is/are
**"You are a creature as tiny and insignificant as a speck of dust."** (PL2)

おまえ は 茜丸 で なくなったとたん にいまの 肉体 で 生まれてきた のだ よ
*Omae wa Akanemaru de naku natta totan ni ima no nikutai de umarete kita no da yo*
you as-for (name) is/are not became the instant at now of body with/in born-and came (expl) (emph)
**"At the instant you were no longer Akanemaru, you were reborn in your present body."** (PL2)

- *mizu no naka ni sumu* is a complete thought/sentence ("live[s] in the water") modifying *biseibutsu* ("microorganism") • . . . *no yō ni* = "like . . ."
- . . . *de naku natta* is the past form of . . . *de naku naru*, literally, "become not . . ." → "when (you/she/they/it) is/are no longer . . ." Here, *Akanemaru de naku natta* ("[you] were no longer Akanemaru") is a complete thought/sentence modifying *totan* ("the moment/instant").
- *umarete* is the *-te* form of *umareru* ("be born"), and *kita* is the plain/abrupt past form of *kuru* ("come"). *Kita* after a verb can add various meanings, but here it's like "were born and came into this world."

どうしてこんな姿に……これはひどいな！私はどんな罪でこうなったんです？
罪でも報いでもないはじめから決められたことなのだから……おまえか人間てある時代をおえればべつの生きものとして生まれるのだ
いやです!! 私は人間だ人間のままに生きのびたい！ こんなみじめなからだはごめんです！
あっなにか大きなものがくるのみこまれたら最後だぞ
5
6
7
8
9

5

**Microorganism:** ど- どうして こんな 姿 に... これ は ひどい な!
*Do- dōshite konna sugata ni Kore wa hidoi na*
why this kind of appearance/shape into this as-for terrible (colloq.)
**"Wh, why have I become like this? This is terrible."** (PL2)

私 は どんな 罪 で こう なったんです?
*Watashi wa donna tsumi de kō natta n desu*
I/me as for what kind of sin/crime because of this way became (explan. ?)
"Because of what kind of crime have I become this way?" ‣ **"What have I done to deserve this?"** (PL3)

**Voice:** 罪 でも 報い でも ない はじめ から 決められたこと なの だから...
*Tsumi de mo mukui de mo nai Hajime kara kimerareta koto na no da kara*
sin/crime or/nor retribution or/nor is not Beginning from was decided thing (explan.) because
**"It's not (anything to do with) a crime or retribution. (Because) it was determined from the beginning."** (PL2)

おまえが 人間 である時代 を おえれば べつの生きもの として生まれる のだ.
*Omae ga ningen de aru jidai o oereba betsu no ikimono toshite umareru no da.*
you (subj.) human being is/are period (obj.) when [you] finish a different creature as is/are born (explan.)
**"When you are done being a human, you are reborn as something else."** (PL2)

- *sugata* can refer either to physical form or to outward appearance.
- the implied verb for the first sentence is *natta* (past of *naru*, "become") or *kawatta* (past of *kawaru*, "change"): *Dōshite konna sugata ni natta/kawatta no darō ka.*
- *na* is an informal/masculine equivalent of *ne*, which often works like a tag question ("isn't it?/didn't you?") or like "you know," but here it is merely for emphasis.
- *de* indicates the means or cause of an action/occurrence.
- when a sentence contains a question word, the question marker *ka* can be omitted, with the rising intonation for a question transferred to the last syllable of *desu*.
- . . . *de mo* . . . *de mo nai* is an expression meaning "it is neither . . . nor . . ."
- *kimerareta* is the past form of *kimerareru*, which is the passive form of *kimeru* ("decide"). *hajijme kara kimerareta* is a complete thought/sentences ("was decided from the beginning") modifying *koto* ("thing").
- *na no da* is the equivalent of the explanatory *no da* ("it's that . . .") for use after nouns.
- *de aru* is a form of *desu* ("is/are"), and *omae ga ningen de aru* is a complete thought/sentence ("you are a human being") modifying *jidai* ("period/era/times"). For a *da/desu* sentence to directly modify a noun, the ending must be changed to *de aru* (or in some cases *na*).
- *oereba* is a conditional "if/when" form of *oeru* ("finish/complete").

6

**Microorganism:** いや です!! 私 は 人間 だ 人間 のままに 生きのびたい!
*Iya desu Watashi wa ningen da Ningen no mama ni ikinobi-tai*
disagreeable is I/me as-for human being is/am human being as is want to live on
**"No! I am a human being. I want to live on as a human being."** (PL2)

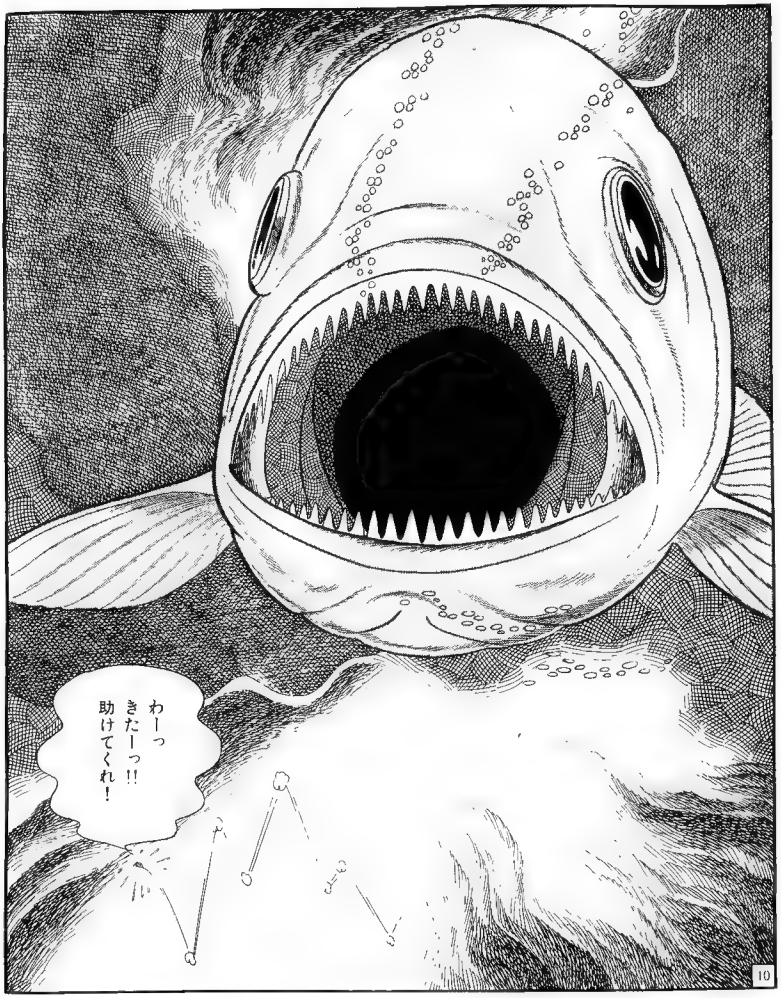
こんな みじめな からだ は ごめんです!
*Konna mijime-na karada wa gomen desu*
this kind of miserable body as-for beg to decline
"A miserable body like this, I beg to decline. ‣ **"There's no way I can accept a miserable body like this."** (PL3)

- *iya desu* is literally "it's unpleasant/disagreeable," but the expression is often used to mean "No!/I won't/I refuse."
- *mama* = "as is/unchanged" so *ningen no mama* means "remain (unchanged) as a human being."
- *ikinobi-tai* is the "want to" form of *ikinobiru*, combining *ikiru* ("live") and *nobiru* ("extend/stretch out") to mean "to go on living."
- *gomen nasai* is one of the most common ways to apologize ("I'm sorry/excuse me"), but *gomen desu* is an expression meaning "I'll have none of that" — usually a fairly vehement rejection

9

**Microorganism:** あっ なにか 大きな もの が くる. のみこまれたら最後 だ ぞ.
*A! Nani ka ōki na mono ga kuru. Nomikomaretara saigo da zo.*
oh! something large/big thing (subj.) comes if I am swallowed the last is (emph.)
**"Oh no! Something big is coming. If I'm swallowed, it's all over."** (PL2)

- *nani* = "what" and *nani ka* = "something/anything"
- *ōki na* is an alternate form of the adjective *ōkii* ("big/large").
- *nomikomaretara* is a conditional "if/when" form of *nomikomareru* ("be swallowed"), the passive form of *nomikomu* ("swallow").


わーっ
きたーっ!!
助けてくれ!
10

11

10 **Microorganism:** わーっ きたーっ!! 助けて くれ!
*Wa—!* *Kita—!* *Tasukete* *kure*
(exclam.) came help/save me please
**"Yikes! It's here! Help!"** (PL2)

- *kita* is the plain/abrupt past form of *kuru* ("come"). In Japanese the exclamation is in the past tense because the fish "has come" very close.
- *tasukete* is the *-te* form of *tasukeru* ("help/assist/rescue"), and *kure* is a command form of *kureru* ("give [to me]"). *Kure* after the *-te* form of a verb can make either a command or a relatively abrupt-sounding request, "(please) do for me." *Tasukete kure!* is an urgent cry for help in an emergency. A more normal request for help (with a task, etc.) would use the verb *tetsudau* ("aid/help/assist"): *tetsudatte kure/kudasai.*

11 **Sound FX:** ガボー
*Gabo—*
**Gulp**

## Rising Sun

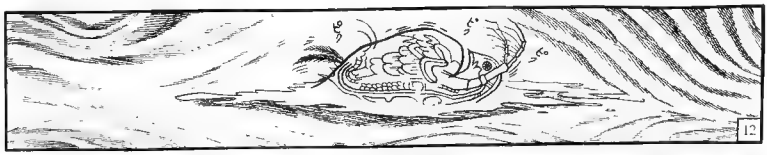
*(continued from page 20)*

havior that seems sneaky and cowardly to Americans is standard operating procedure to Japanese." He provides an elegantly simple explanation for the process of *kaizen* (continuous improvement): "They kaizen'em. A process of deliberate, patient, continual refinements. Americans are always looking for the quantum leap, the big advance forward. Americans try to hit a home run—to knock it out of the park—and then sit back. The Japanese just hit singles all day long, and they never sit back."

Many of Crichton's cultural insights are indeed on the mark, but one glaring error is his assertion that the Japanese commonly use the expression "business is war." Some Japanese bureaucrats and businessmen may think this way, but there is no such commonly used expression.

*Rising Sun* does serve as an economic wake-up call for Americans, and, as such, should move Americans to learn more about Japanese culture as well as Japan's trade and industrial policies. Others have sounded similar alarms but none have delivered the message using such an accessible and compelling vehicle. Unfortunately, just like an Oliver Stone docudrama, the novel gives Crichton license to play fast and loose with the facts and manipulate reality to fit his own vision of the Japanese threat. It is obvious he looks at Japan with a mix of awe and rage as he portrays the Japanese as a sort of "Robo-Race," a monolithic, inscrutable, devious, and inhumanly patient people bent on nothing less than economic domination of the world. For Crichton, "Everything *works* in Japan." The problem is that no society is or ever will be the marvel of efficiency and single-minded determination that Crichton seems to think Japan is.

Greg Tenhover is MANGAJIN's Marketing Manager, and author of Unlocking the Japanese Business Mind.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私はどうしたんだろう?
私はいったいだれだ? ぼうっとしてなんだか思いだせない
15

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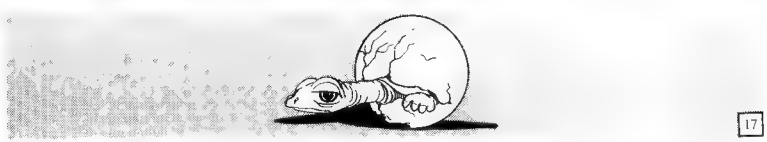
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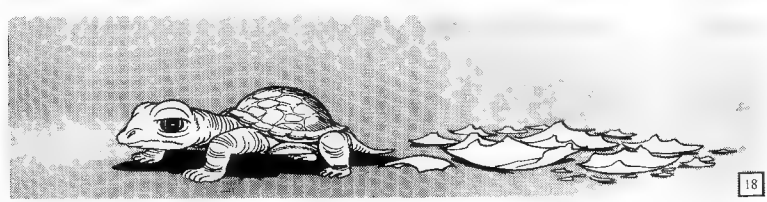
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**"Sound" FX:** ピク ピクピク
*Piku piku piku*
**Twitch twitch twitch**

15

**Egg:** 私 は どうした ん だろう?
*Watashi wa dō shita n darō*
I/me as-for how/what happened (explan.) I wonder
**"I wonder what's happened to me."** (PL2)

**Egg:** 私 は いったいだれ だ? ぼうっとして なんだか 思いだせない
*Watashi wa ittai dare da Bō-tto shite nan da ka omoidasenai*
I/me as-for who in the world is/am is dim/fuzzy-and somehow can't remember
**"Who in the world *am* I? It's all a blur and I somehow can't remember"** (PL2)

- *dō* is literally "how" and *shita* is the past form of *suru* ("do/make"), but *dō shita* is an expression meaning "what's the matter?/what has happened?"
- the *n* in *dō shita n darō* is a contraction of the explanatory *no* — in this case asking for an explanation.
- *darō*, when combined with a question word, means "I wonder how/what/who/etc."
- *ittai* places strong emphasis on the question word that follows: "who/what/how in the world/where the blazes/etc."
- *bō-tto shite* is the *–te* form of *bō-tto suru*, "feel dazed/fuzzyheaded."
- *nan da ka* might literally be translated as "What is it?" but it has the idiomatic meaning of "somehow/for some reason or other"
- *omoidasenai* ("can't recall/remember") is the negative form of *omoidaseru* ("can recall/remember"), which is the potential ("can/able to") form of *omoidasu* ("recall/remember"). *Omoidasu* comes from the verb *omou*, meaning "think [of]," plus *dasu*, meaning "take/put/bring out."

私はなにをすればいいのですか？
私にはなにか目的があったように思うのですが……
おまえはいま海にすむカメという生きものだそのまえにはごみのような微生物だった そのまえには人間だったおぼえているかな？
ニンゲン……？
さあわかりません
19

大和の茜丸という人間だ
さっぱりおぼえていません
おまえの泳いでいるところは長江の河口だよおまえはここで死ぬまでゆっくりくらすのだ
20

19

**Turtle:** 私 は なにを すれば いい のです か?
*Watashi wa nani o sureba ii no desu ka*
I/me as-for what (obj.) if do good/fine (explan.) is (?)
**"What am I supposed to do?"** (PL3)

私 には なにか 目的 が あった ように思うのです が...
*Watashi ni wa nani ka mokuteki ga atta yō ni omou no desu ga*
I/me for as-for something purpose/goal (subj.) had/existed think/feel like (explan.) but
**"I feel like I had some kind of goal, but . . ."** (PL3)

**Voice:** おまえは いま 海 にすむ カメと いう 生きもの だ.
*Omae wa ima umi ni sumu kame to iu ikimono da.*
you as-for now ocean/sea in live(s) turtle (quote) called living thing/creature is/are
**"You are now a creature called a turtle, who lives in the ocean."** (PL2)

そのまえ には ごみのような微生物 だった.
*Sono mae ni wa gomi no yō na biseibutsu datta.*
before that as-for dustlike microorganism was/were
**"Before that you were a microorganism no bigger than a speck of dust."** (PL2)

そのまえ には 人間 だった おぼえているかな?
*Sono mae ni wa ningen datta Oboete-iru ka na*
before that as-for human being was/were remember do you perhaps?
**"(And) before that you were a human. Do you perhaps remember?"** (PL2)

**Turtle:** ニンゲン...? さあ わかりません.
*Ningen Sā wakarimasen.*
human being Hmm don't know/understand
**"A human? Hmm, I don't know."** (PL3)

- *sureba* is a conditional "if/when" form of *suru* ("do"). *Sureba ii* is literally "is good/okay if (I) do," and *nani o sureba ii* has the meaning "what should I do" → "what am I supposed to do."
- *nani ka mokuteki ga atta* is a complete thought/sentence ("had some purpose") modifying the noun *yō* of *yō ni omou* ("feel that way/like that"). . . . *yō ni omou* is essentially the same as *to omou* ("think/feel that"), but sounds less certain/definite, more tentative.
- *umi ni sumu* is a complete thought/sentence ("live in the ocean") modifying *kame* ("tortoise/turtle"). Similarly, *umi ni sumu kame to iu* is a complete thought/sentence ("[is]called a sea turtle, which lives in the sea") modifying *ikimono* (a word combining "live" + "thing" → "living thing/creature").
- *da* is the PL2 equivalent of *desu* ("is/are"), and *datta* is its plain/abrupt past form.
- . . . *no yō* means "like . . ." so *gomi no yō* means "like dust." The ending *-na* makes it function as an adjective ("dustlike"), modifying *biseibutsu* ("microorganism").
- *oboete-iru* is from *oboeru* ("learn/commit to memory"); *-iru* after the *-te* form of a verb indicates either that the action is continuing, or that the result of the action continues. The result of committing something to memory is that it remains in memory, so *oboete-iru* means "remember(s)."
- *sā* when replying to a question indicates uncertainty regarding what one has been asked.
- *wakarimasen* is the PL3 negative form of *wakaru* ("comprehend/understand/know").

20

**Voice:** 大和 の 茜丸 と いう 人間 だ
*Yamato no Akanemaru to iu ningen da*
Yamato/Japan of (name) (quote) called human being is/are
**"You were a human called Akanemaru of Yamato."** (PL2)

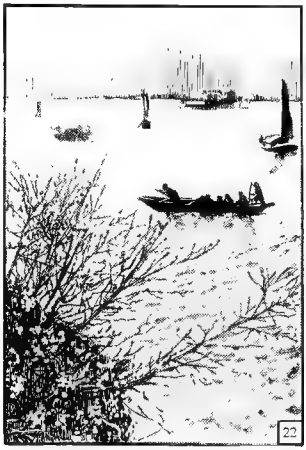
**Turtle:** さっぱり おぼえていません
*Sappari oboete imasen*
at all/completely don't remember
**"I don't remember at all."** (PL3)

**Voice:** おまえの 泳いでいる ところは 長江 の 河口 だ よ
*Omae no oyoide-iru tokoro wa Chōkō no kakō da yo*
you (subj.) are swimming place as-for Yangtze River of river mouth is (emph.)
**"The place you are swimming is the mouth of the Yangtze River."** (PL2)

**Voice:** おまえは ここ で 死ぬ まで ゆっくり 暮らすのだ
*Omae wa koko de shinu made yukkuri kurasu no da*
you as-for here at die until leisurely live (explan.)
**"You will spend your days here quietly until you die."** (PL2)

- *sappari* followed by a negative means "(not) at all/(none) whatever."
- *oboete-imasen* is the PL3 negative of *oboete-iru* ("remember" — see previous frame).
- *oyoide-iru* is the continuing action ("is/are –ing") form of *oyogu* ("swim"). *Omae no oyoide-iru* is a complete thought/sentence ("you are swimming") modifying *tokoro* ("place"). In such modifying clauses, *no* replaces the usual *ga* for indicating the subject.
- 長江, read *Chōkō* in Japanese, is the Chinese name for the Yangtze River. The kanji mean "long inlet."
- *kakō* is made up of the kanji for "river" and the kanji for "mouth."

*(continued on page 61)*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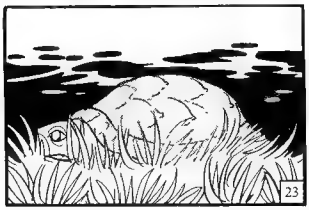
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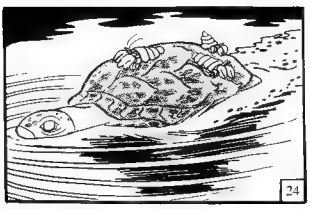
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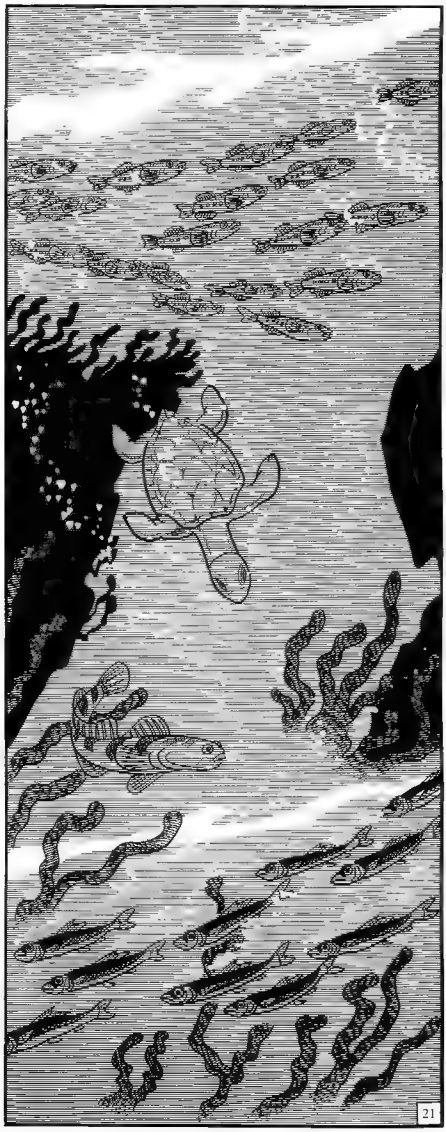
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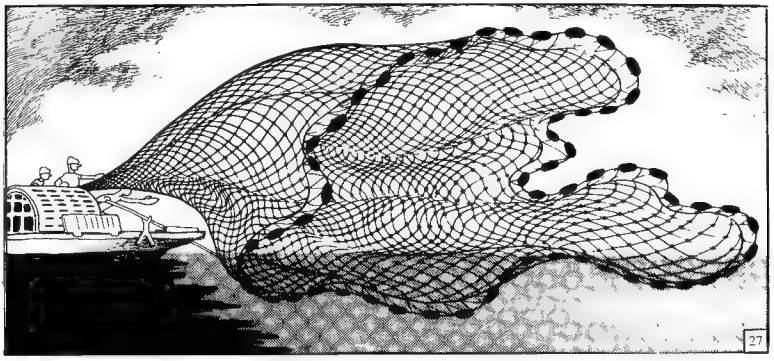
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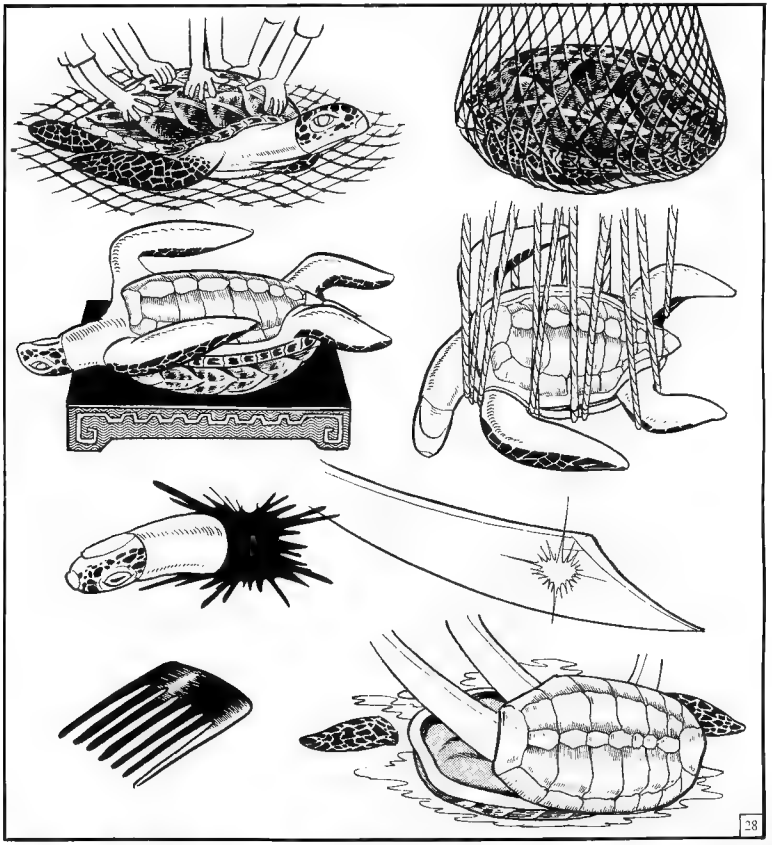
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ホウってなーに？
おかあさんどこへ
ホウのところへ
私たち鳥全部があがめているかたよ
37
36
35

*(continued from page 55)*

- *yukkuri* is literally "slowly/leisurely," but in idiomatic use it's often closer to "quietly/peacefully."
- *kurasu* = "live" in the sense of "passing one's daily existence" → "spend (one's) days."
- *no da* indicates that an explanation is being made as well as provides emphasis, something like saying "and that's the way it is."

35

**Sound FX:** チ チ チ チ　　チ チ チ
*Chi chi chi chi*　　*Chi chi chi*
**Chirp chirp chirp chirp**　**chirp chirp chirp**

36

**Baby Bird:** おかあさん どこ へ
*Okāsan doko e*
Mother where to
**"Where are we going, Mother?"** (PL2-3)

**Mother Bird:** ホウ の ところ へ
*Hō no tokoro e*
phoenix ('s) place to
**"To see the phoenix."** (PL2-3)

- the proper Japanese word for phoenix is *hōō*. Dropping a syllable and writing the word in katakana is presumably intended to indicate "bird language."
- the baby bird and the mother bird both imply the verb *iku* ("go") at the end of their respective sentences.
- *tokoro* literally means "place," but in this colloquial usage, they are not really going to the "phoenix's place," as much as they are going to "see/call on the phoenix." (*cf.* MANGAJIN No.14, page 67, frame 35)

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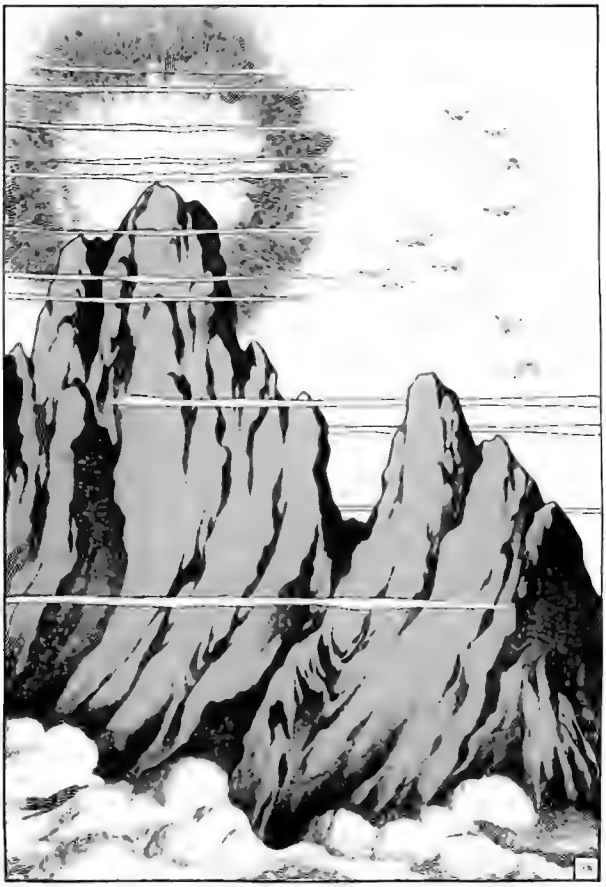
**Baby Bird:** ホウ って なーに?
*Hō tte na—ni*
phoenix (quote) what (is it?)
**"What's a phoenix?"** (PL2)

**Mother Bird:** 私たち 鳥 全部 が あがめている かた よ
*Watashi-tachi tori zenbu ga agamete-iru kata yo*
we birds all (subj.) respect/revere someone is
**"It's someone we birds all revere."** (PL2)

- *tte* is essentially a contraction of *to iu no wa*, literally "as for what is called . . ."
- *na—ni* is simply an elongated *nani* ("what"), which by itself is sufficient to ask the question "What is it?" in colloquial speech. The first vowel is often lengthened in such cases, especially by children. In PL3 speech, the question would be stated *nan desu ka*.
- the suffix *-tachi* turns nouns referring to people into plurals, so *watashi* ("I/me") + *-tachi* = "we."
- *agamete-iru* is from *agameru* ("respect/revere/worship").
- *kata* is a polite way to refer to another person — or in this case, since we are looking in on bird society, another bird. Even though she's using PL2 speech with her child, she shows her respect for the phoenix by referring to her with a polite form.
- in informal (especially feminine) speech, the emphatic particle *yo* by itself can give the meaning of *da/desu yo* ("is/are," with gentle emphasis).



***to be continued***
***in the next issue of MANGAJIN***

*The Phoenix* © Tezuka Productions, is a work of over 4,000 pages compiled in 12 volumes. The episode which we are presenting in three installments is only a small part of volume four.

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# 美味しんぼ
# *Oishinbo*

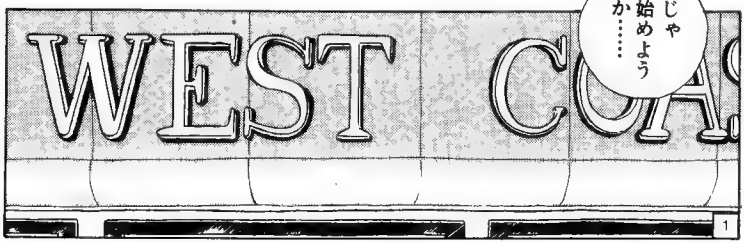
## The story so far . . .

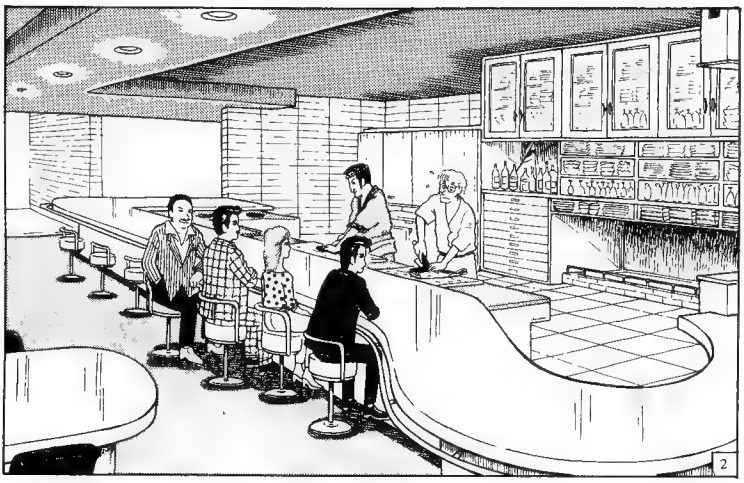
**Jeff Larson,** has come to Japan to pursue his training as an *itamae*, or Japanese chef. He has a letter of introduction to Tanimura-buchō, head of the "culture" department (which includes food & restaurants), at the Tōzai Shinbun, a major Tōkyō newspaper. Tanimura has agreed to help Jeff find a place to continue his training.

**Tanimura takes Jeff** to a slick, modern-looking restaurant called West Coast, where the chefs put on a Benihana-style show. When he tries their sashimi, Jeff realizes that the restaurant is all show, and that the food is not that good. Apologetically, Jeff voices his opinion, and declines training at West Coast. The shop owner and his star chef become angry, and to resolve the situation, Yamaoka (the "hero" of this series) proposes a sashimi-making competition—one week from then.

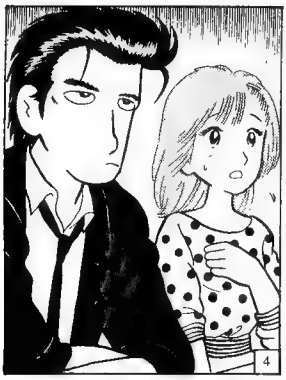
**With only one week** to prepare for the competition, Yamaoka takes Jeff to the old master, Ōfuji Seibei, owner of the small, traditional restaurant Taifuji. Ōfuji amazes them with his knife technique, and delights them with the taste of his sashimi. Unable to contain himself, Jeff begs Ōfuji to take him on as his *deshi*, or "disciple." Ōfuji finally agrees to help Jeff prepare for the competition, in which sashimi will be prepared in the difficult *arai* style.

**The first step** in Jeff's training consists of *katsura-muki*—trying to peel a continuous "sash" of more than three meters from a single *daikon* radish. Ōfuji tells Jeff to practice ". . . as if your life depended on it . . . without even sleeping at night." This is basic training for knife technique, and in this issue we learn why that is so important in preparing sashimi.


じゃ始めようか……
WEST
1


2

どうやらどこぞで特訓をしてきたようだが…
ビビビ
ブブ
そんな一夜づけ程度の腕で、この俺に太刀打ち出来ると思うのかい？
3


4

1

**Shop Owner:** じゃ　始めようか...
*Ja* *hajimeyō* *ka*
well then let's begin (?)
**"Well, then, shall we begin?"** (PL2)

- *hajimeyō* is the volitional ("let's . . ./I think I'll . . .") form of *hajimeru* ("begin").
- we can't really tell who said this, but in the next frame, the shop owner's position suggests that he was the speaker. Also, the use of informal (PL2) speech suggests that this is the boss speaking.

3

**Sound FX:** ビビッ　ブッ
*Bibi!* *Bu!* (sounds of knife cutting into fish)

**Chef:** どうやらどこぞ　で　特訓　を　してきた　ようだが...
*Dōyara* *dokozo* *de* *tokkun* *o* *shite kita* *yō da* *ga*
apparently somewhere at special training (obj.) went and did it seems but
**"You apparently went and did some intense training somewhere, but . . ."** (PL2)

そんな　一夜づけ　程度の 腕　で,この 俺 に　太刀打ち 出来ると思う　のかい？
*sonna* *ichiya-zuke* *teido no ude* *de* *kono ore ni* *tachi-uchi* *dekiru* *to omou* *no kai*
that kind of overnight pickling extent ('s)skill with this me with cross swords can think that (explan.-?)
**". . . do you really think you can match me with the level of skills gained overnight? "** (PL2)

- *dokozo* is a colloquial equivalent of *dokoka*, "somewhere."
- *tokkun* combines the first kanji from 特別 *tokubetsu* ("special") and 訓練 *kunren* ("training") to make a word meaning "special/intensive training" or "crash course." *Tokubetsu kunren o suru* means "have intensive training/take a crash course."
- *shite kita* is the *-te* form of *suru* ("do") and the plain/abrupt past form of *kuru* ("come"), so it is literally "do and come (back)," but it is the equivalent of the English "go do." Since the time these two met at this shop in our first episode of "Oishinbo," Jeff has indeed "gone and done" some intensive training.
- *yō da* after a verb means "it seems/appears" the action was done or will be done.
- *ichiya-zuke* refers to pickled vegetables (greens, cucumbers, eggplant, etc.) that are salted in the evening one day for consumption the next. Though such pickles are considered perfectly good food, they often get used as a metaphor for short or inadequate preparation, including overnight cramming for a test, *ichiya-zuke no shiken benkyō*.
- *teido* means "(to the) extent/level" of what immediately precedes it, so *ichiya-zuke teido* means "to the extent of overnight pickling" ➤ "with the level of skills gained overnight." *No* allows this entire phrase to modify *ude*.
- *ude* is literally "arm," but is often used to mean "skill."
- *ore* is a rough, masculine word for "I/me." *Kono ore* looks like "this me," but it really implies confidence/conceit — "someone like me/someone as skilled as me."
- *tachi* = "(long) sword," and *uchi* is the noun form of *utsu* ("hit/strike/attack") ➤ "cross swords."
- *dekiru* = "can/able to." The expression *tachi-uchi dekiru* means "be able to compete (with)/be a match (for)."
- . . . *to omou no kai*, with the explanatory *no* and the informal question particle *kai*, is literally "is it that you think . . . ?" → "do you (really) think . . . ?"

タタタタン
5
6
けっ!!
何をグズグズ
してやんでえ、
魚が腐っち
まうぜ!!
7
8
9
ガシッ
ガシッ
ガシッ
10
へい、
お待ちっ!!
11
やはり
うちの花板だ、
手際の良さも
味の良さと
言いますから
な。
12
13
…何だか
水っぽい…
14

5 **Sound FX:** タンタンタンタン
*Tan tan tan tan* (sound of knife striking cutting board)

6 **FX:** スーッ
*Sū!* (effect of slicing smoothly through fish)

7 **Chef:** けっ!!何 を ダズグズしてやんでえ, 魚 が 腐っちまう ぜ!!
*Ke! Nani o guzu-guzu shite-yan dē Sakana ga kusatchimau ze*
pshaw! what (obj.) dawdling around (derog. explan.) fish (subj.) will rot/spoil end/finish (emph -masc.)
**"Cripes! What're you dawdling around for! The fish is gonna go bad."** (PL1)

- *guzu-guzu* = "slowly/sluggishly" and *guzu-guzu suru* = "be slow/dawdle/idle about."
- *shite-yan dē* is a contraction of *shite-yagaru n da*, the *-te* form of *suru* ("do") plus the derrogatory/insulting suffix *yagaru* and the explanatory *no da* ("it is that . . ./is it that . . . ?"). Using *n(o) da* to ask a question sounds very rough, like "What the hell do you think you're doing!?"
- *kusatchimau* is a contraction of *kusatte shimau*, from *kusaru* ("rot/spoil") and *shimau* ("finish/complete"). *Shimau* after the *-te* form of a verb implies the action is complete and/or regrettable/undesirable.
- *ze* is a rough, masculine particle for emphasis.

9 **FX:** スーッ
*Sū!* (effect of slicing smoothly through fish)

10 **Sound FX:** ガシッガシッガシッ
*Gashi! gashi! gashi!* (sound of smashing ice)

11 **Chef:** へい, お待ちっ!!
*Hei o-machi!*
okay/here (hon.)-waiting
**"Here you are. Thanks for waiting!"** (PL2)

**Sound FX:** ズイ
*Zui* (sound of bowls being slid across the counter)

- *hei* is a less formal *hai* ("yes/okay/here"). It has something of a working man's macho touch.
- *o-machi!* is short for *o-machidō sama deshita*, an expression used by anyone who has kept you waiting, especially store clerks and waiters/waitresses. It means "thanks for waiting/sorry to have kept you waiting."

12 **Shop Owner:** やはり うちの 花板 だ、
*Yahari uchi no hanaita da*
as expected our best chef is
手際 の 良さ も 味 の 良さ と 言います から な。
*Tegiwa no yosa mo aji no yosa to iimasu kara na*
dexterity of goodness [is] also flavor of goodness (quote) say because (emph.)
**"That's our star chef for you. As they say, good dexterity means good flavor."** (PL3)

- *uchi* literally means "within/inside," but in many cases is used to mean "our house/shop/company." *Uchi no* means "belonging to our house/shop/company," or simply, "our."
- *hana-* or *hana no* (lit. "flowered/flowering") is used to mean "beautiful/glorious/best," and *ita* is the first syllable of *itamae*, "Japanese cook," so the two together mean "best chef" ▸ "star chef." *Itamae* literally means "in front of the board," referring to the *manaita* ("cutting board") before which the *itamae* stands as he practices his art. Though this could theoretically apply to any cook/chef, one who specializes in Western-style food is called *kokku*, from the English "cook."
- *tegiwa* refers to one's skill/deftness/dexterity in performing a task, and *yosa* is the noun form of the adjective *ii/yoi* ("good/fine"), so *tegiwa no yosa* means "goodness of skill." This usually implies the task was performed not only well but swiftly/efficiently.
- *iimasu* is the PL3 form of *iu* ("say").
- *na*, an informal and mostly masculine equivalent of *ne*, implies he expects agreement.

14 **Kurita:** 何だか 水っぽい . . .
*Nandaka mizuppoi*
somehow watery/soggy
**"Somehow it seems watery."** (PL2)

- *-ppoi* is a suffix meaning "is like/is full of/is characterized by."

水っぽい？何言ってるんです、これは水々しいと言うんだよ。
15
16
17
18
何っ、柳刃で氷を!!
19
すごいわジェフ、氷が切れるようになったのね！
どうぞ。
20
21

15

**Shop Owner:** 水っぽい? 何　言ってるんです, これは　水々しい　と　言う　んだ　よ。
*Mizuppoi Nani itte-ru n desu Kore wa mizumizushii to iu n da yo*
watery/soggy what are saying this as-for fresh (quote) say/call (explan.) (emph.)
**"Watery? What are you saying? This is what you call 'fresh and moist'."** (PL2)

- *itte-ru* is a contraction of *itte-iru*, the progressive ("is/are –ing") form of *iu* ("say").
- in colloquial speech the question particle *ka* is often dropped. If the sentence does not contain a question word (in this case *nani* = "what?"), the question can be expressed simply by using the right intonation.
- *mizumizushii* has very positive connotations of "young/fresh/juicy," in contrast to *mizuppoi* which is decidedly negative. The choice of the word *mizumizushii* in the Japanese here obviously came from its similarity to *mizuppoi*.
- *yo* is an emphatic particle especially appropriate when asserting/revealing something you think your listener doesn't know.

17

**Sound FX:** シッシッシッ
*Shi! shi! shi!*
(effect of "slicing" ice with knife)

18

**Sound FX:** シッシッシッ
*Shi! shi! shi!*
(effect of "slicing" ice with knife)

19

**Sound FX:** シッシッ
*Shi! shi!*
(effect of "slicing" ice with knife)

**Shop Owner:** 何っ, 柳刃　で 氷　を!!
*Nani! Yanagiba de kōri o*
What? willow blade with ice (obj.)
**"What?! (Cutting) ice with a *yanagiba*?"** (PL2)

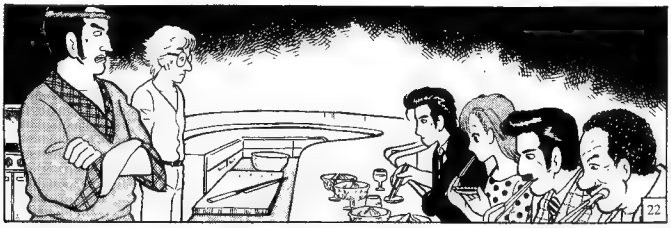
- *yanagiba*, or more fully *yanagiba-bōchō* (from *hōchō*, "kitchen knife"), literally means "willow blade (knife)," and is the name of the kind of knife Jeff is using.
- the implied verb at the end of the sentence is *kiru*, "cut/slice."

20

**Kurita:** すごい わ　ジェフ, 氷　が　切れる　ようになったの　ね!
*Sugoi wa Jefu Kōri ga kireru yō ni natta no ne*
amazing (fem. colloq.) Jeff ice (subj.) can cut/slice got so that (explan.) (colloq.)
"That's amazing, Jeff! You've gotten so you can slice ice, haven't you! → **"That's amazing, Jeff! You've learned how to slice ice!"** (PL2)

**Jeff:** どうぞ。
*Dozo*
please (take/eat)
**"Please have some."** (PL3)

- *sugoi* = "amazing/incredible" and *wa* is an emphatic particle used mostly by females.
- *kireru* is the potential ("can/able to") form of *kiru* ("slice/cut").
- . . . *yō ni natta* is the past form of . . . *yō ni naru*, a phrase that is added to present tense verbs to give the meaning "become/get so that (action)."
- *no ne* is a feminine-sounding sentence ending that combines the explanatory *no* ("it's that . . .") and the *ne* that expects agreement from the listener ("is, isn't it?/have, haven't you?/etc.). Males would usually say *n(o) da ne*.
- *dōzo* is a polite word widely used when offering something, especially food or drink. It corresponds to English "please" in the sense of "please take/eat/drink/have" rather than "please give me." See Basic Japanese 9 for further details.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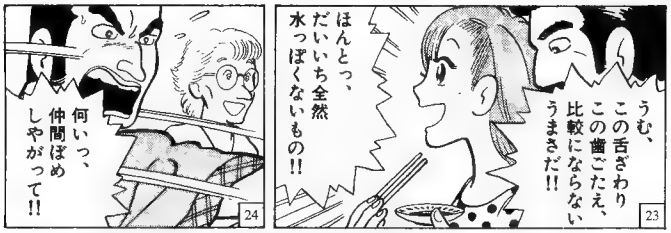
うむ、
この舌ざわり
この歯ごたえ、
比較にならない
うまさだ!!
23
ほんとっ、
だいいち全然
水っぽくないもの!!
何いっ、
仲間ぼめ
しやがって!!
24

25
しゃ、
社長…?
26
アメリカ人の
作った方が
うまい……
これに比べたら
うちの花板のは、
舌ざわりが悪くて
べしょべしょで
…味が抜けて
しまっている…
27

そ…
そんな
バカな!!
28
全ては…
包丁の
使い方に
あるんだ…
29

23 **Tanimura:** うむ, この舌ざわり この歯ごたえ, 比較にならないうまさだ!!
*Umu kono shitazawari kono hagotae hikaku ni naranai umasa da*
uh huh this tongue-touch this tooth-response no comparison tastiness is
"Yes, this texture, this firmness, it's a tastiness that's no comparison." → **"Yes, this texture, this firmness, it's so tasty there's no comparison!"** (PL2)

**Kurita:** ほんとっ, だいいち 全然 水っぽくないもの!!
*Honto! Dai-ichi zenzen mizuppokunai mono*
really first of all/to begin with [not] at all not soggy (explan.)
**"Really! To begin with, it's not soggy at all."** (PL2)

- *shitazawari* is *shita* ("tongue") plus *zawari* (from *sawari*, the noun form of *sawaru*, "touch") and refers to how a food feels on the tongue. *Hagotae* is *ha* ("tooth/teeth") plus *–gotae* (from *kotae*, "answer/response") and refers to how food feels against the teeth when biting or chewing.
- *naranai* is the negative form of *naru*, "become," so *hikaku ni naru* is literally "become a comparison → be comparable" and *hikaku ni naranai* means "is no comparison/not comparable."
- *umasa* is the noun form of the adjective *umai* ("good/tasty").

24 **Chef:** 何いっ, 仲間ぼめ しやがって!!
*Nanii! Nakama-bome shi-yagatte*
what? praise one's friend do-(derog.)
"Wha-a-at?! You're just praising your friend." → **"What are you talking about? Just because he's your friend . . . !!"** (PL1)

- as you can see from his expression, *nanii!* with the long final syllable can be a fighting word.
- *nakama* = "friend/colleague" and *-bome* is from the verb *homeru*, "praise/compliment/applaud." *Nakama-bome o suru* means to praise one's friends just because they are friends rather than on their true merits.
- *shi-yagaru* is *suru* ("do") with the derogatory/insulting verb ending *-yagaru* in the *-te* form.

26 **Chef:** しゃ, 社長 . . . ?
*Sha- shachō*
pr- president
**"B-, Boss . . . ?"** (PL2)

- *shacho* literally means "company head/president." It's standard for Japanese employees to address the president of their company by this title rather than by name.

27 **Shop Owner:** アメリカ人 の 作った方が うまい . . .
*Amerika-jin no tsukutta hō ga umai*
American person (subj.) made (compar.) tasty
**"The sashimi made by the American tastes better."** (PL2)

これに 比べたら うちの花板 のは, 舌ざわりが 悪くて べしょべしょで . . .
*Kore ni kurabetara uchi no hanaita no wa shitazawari ga warukute besho-besho de*
this with if/when compare our star chef ('s) as-for texture (subj.) is bad-and sopping wet and
味 が 抜けて しまっている . . .
*aji ga nukete shimatte-iru*
flavor (subj.) come/go out has completely
**"Compared to this, my star chef's (sashimi) has a bad texture, is soggy, and has lost all its flavor."** (PL2)

- *tsukutta* is the plain/abrupt past form of *tsukuru* ("make").
- *hō ga . . .* is used to make comparisons; *hō ga umai* means ". . . is tastier." *Amerika-jin no tsukutta* is a complete thought/sentence ("The American made [it]") modifying *hō*, which, strictly speaking, is a noun meaning "direction." In modifying clauses, the subject particle *ga* frequently changes to *no*.
- *kurabetara* is a conditional "if/when" form of *kuraberu* ("compare").
- *nukete* is the *-te* form of *nukeru* ("come/go out; escape"), and *shimatte-iru* is from *shimau* ("end/finish/complete") indicating the action of *nukeru* is completely finished

28 **Chef:** そ . . . そんなバカな!!
*So sonna baka na*
th- that kind of ridiculous/crazy
"That's crazy! → **"That can't be!"** (PL2)

- *baka* means "fool/idiot" and adding *na* (*baka-na)* makes it an adjective, "foolish/idiotic/ridiculous."

29 **Yamaoka:** 全て は . . . 包丁 の 使い方 にあるんだ . . .
*Subete wa hōchō no tsukai-kata ni aru n da*
all as-for knife ('s) method of using in exists (explan.)
**"It's all in how you use the knife."** (PL2)

- *tsukai* is from *tsukau* ("use") and *-kata* is a verb suffix meaning "way/method of," so *hōchō no tsukai-kata* is literally "knife's method of use" → "method of using the knife" → "how you use the knife."

刺身包丁を
いっぱいに使って
なめらかに
スーッと引くと、
刺身の切断面に
乱れはなく
細胞もきれいに
切れる。
30
ところが
乱暴に押し切る
ように切ると、
切断面はデコボコの
ザラザラに乱れて、
細胞はつぶれ
ひしゃげてしまう…
31
切断面の乱れは、
空気にふれる
面積も大きく
酸化しやすいから、
味がすぐに
落ちるんだ。
洗いにすると
それが余計に目立つ、
荒っぽい切断面からは
魚肉のエキスが
流れ出し、かわりに
水が入り込んでくる。
32
水っぽくて
味が無くなって
しまうのは、
そのせいさ。

30

**Yamaoka:** 刺身包丁　を　いっぱいに使ってなめらかにスーッと引く　と、
*Sashimi-bōchō o ippai ni tsukatte nameraka-ni sū-tto hiku to*
sashimi knife (obj.) fully use-and smoothly gently pull/draw if/when
**"If you use the full length of the sashimi knife and draw it smoothly, gently toward you. . ."**

刺身　の 切断面　に乱れ　は　なく　細胞 も きれいに 切れる。
*sashimi no setsudan-men ni midare wa naku saibō mo kirei-ni kireru*
sashimi ('s) cross section/cut surface in disorder as-for is none-and cells also cleanly are cut
**"the cut surface of the sashimi is free of roughness and the cells are sliced cleanly too."** (PL2)

- *tsukatte* is the *-te* form of *tsukau* ("use"); the form serves as "and" in this case.
- *nameraka-ni* means "smoothly" and *sū-tto* is an FX word with a range of meanings including "straight/gently/quickly."
- *midare* = "disorder/confusion/roughness."
- *naku* is a shortened *nakute*, the *-te* form of *nai* ("is none/does not exist"), which again serves as "and."
- *kirei-ni* is the adverb form of the adjective *kirei-na* ("pretty/clean/neat").
- *kireru* can be thought of as the potential "can/able to" form of *kiru* ("cut"), but there is also an independent verb, *kireru*, meaning "be cut/be severed."

31

**Yamaoka:** ところが 乱暴に　押し切る　ように 切る　と、
*Tokoro ga ranbō-ni oshikiru yō-ni kiru to*
on other hand roughly/forcibly cut by pushing like cut/slice if/when
**"On the other hand, if you slice forcibly by pushing down,"**

切断面　は デコボコのザラザラに乱れて，　細胞 は つぶれひしゃげてしまう...
*setsudan-men wa dekoboko no zara-zara ni midarete saibō wa tsubure hishagete shimau*
cut surface as-for bumpy & rough/grainy become rough-and cells as-for are crushed and flattened (regret)
**"the cut surface becomes bumpy and rough, and the cells get crushed and flattened. . ."** (PL2)

**Yamaoka:** 切断面　の 乱れ　は、空気に ふれる面積　も 大きく 酸化　しやすいから、
*Setsudan-men no midare wa kūki ni fureru menseki mo ōkiku sanka shi-yasui kara*
cut surface ('s) roughness as-for air to touch area also large-and oxidation do easily because

味　が　すぐに　落ちる んだ。
*aji ga sugu ni ochiru n da*
flavor (subj.) quickly/right away declines (explan.)
**"Because the roughness of the cut surface means the area exposed to air is large and it oxidizes easily, (the sashimi) quickly loses its flavor."** (PL2)

- *yō-ni* makes the preceding verb or phrase into an adverb that modifies the following verb, so *oshikiru yō-ni kiru* means "to cut in a push-cutting manner."
- *midare* is the noun form, and *midarete* the *-te* form of the verb *midareru* ("become disordered/confused/messy"). *dekoboko no zara-zara ni midarete* literally means "become disordered in a bumpy and rough manner" → "become bumpy and rough."
- *ōkiku* is a continuing form of *ōkii* ("big/large/great") → "is large, and . . ."
- *shi-yasui* combines *shi* from the verb *suru* ("do") and the suffix *-yasui* which, when used after a verb means it is easy to do the action: *sanka shi yasui* = "easy to do oxidation" → "easily oxidizes."
- *kūki ni fureru* is a complete thought/sentence ("touch/be exposed to air") modifying *menseki* ("surface area").
- *aji ga ochiru* = "flavor falls/drops/is lost" → "it loses flavor" • *n da* shows he is making an explanation.

32

**Yamaoka:** 洗い　にすると　それが　余計に　目立つ、
*Arai ni suru to sore ga yokei ni medatsu*
washed if/when make it that (subj.) even more stands out
**"When you make it *arai* sashimi, it's all the more noticeable."** (PL2)

荒っぽい 切断面　からは　魚肉　の エキスが　流れ出し、
*Arappoi setsudan-men kara wa gyoniku no ekisu ga nagare-dashi.*
rough/ragged cut surface from as-for fish flesh ('s) fluid (subj) flow out and

変わりに 水　が　入り込んでくる。
*kawari ni mizu ga hairi-konde kuru*
in its place water (subj) enters into
**"From the roughly cut surface of the fish, fluids flow out, and water soaks in to replace them."** (PL2)

**Yamaoka:** 水っぽくて　味　が　無くなってしまう の　は、そのせい　さ。
*Mizuppokute aji ga naku natte shimau no wa sono sei sa*
watery/soggy-and flavor (subj.) becomes lost (regret) (nom.)as-for that's result/consequence (emph.)
**"That's why (the sashimi) becomes soggy and tasteless."** (PL2)

*(continued on following page)*

33
34
私らは最も大事なことを忘れていたよ…
35
私が花板に変な演出を強要したのがいけなかったんだ……
我々はもう一度やり直そう…
36
37
そうします……
アメリカ人に花板の座を奪われでもしたら大変ですからね。
そんな花板さん……！
38
39
40

*(continued from previous page)*

- *arai* is from the verb *arau* ("wash"), and in this case refers to sashimi prepared in ice water and served on ice. This is supposed to improve the texture of the sashimi.
- *ekisu* is from the English "extract" — the full katakana rendering, *ekisutorakuto*, was too cumbersome to survive intact. *Ekisu* is used to mean "essential fluids" even when no actual "extracting" has taken place.
- *-dasu* as a verb suffix can mean either that the action begins or that it moves in an outward direction.
- *hairi-konde* is the *-te* form of *hairi-komu* ("enter into"; *-komu* emphasizes the inward direction of the action.
- *naku* is the adverb form of *nai* ("is none") and *naru* means "become," so *naku naru* literally means "become none" ‣ "disappear/vanish/be lost."
- *sa* is often used for emphasis when authoritatively/assertively telling others something they didn't know.

35

**Shop Owner:** 私ら は 最も 大事な こと を 忘れていた よ . . .
*Watashi-ra wa mottomo daiji-na koto o wasurete-ita yo*
we/us as-for most important thing (obj.) had forgotten (emph.)
**"We had forgotten the most important thing . . ."** (PL2)

- the suffix *-ra* is a fairly rough/informal way of making nouns plural; *watashi* ("I/me") ‣ *watashi-ra*, "we/us."
- *wasurete-ita* is from *wasureru* ("forget").

36

**Shop Owner:** 私 が 花板 に 変な 演出 を 強要した の が いけなかった んだ
*Watashi ga hanaita ni hen-na enshutsu o kyōyō shita no ga ikenakatta n da*
I/me (subj)star chef upon strange/unnecessary presentation (obj) forced (nom) (subj) was wrong (explan)
"My forcing unnecessary dramatics on my star chef was wrong." → **"It was wrong of me to demand unnecessary dramatics from my star chef."** (PL2)

我々 は もう一度 やり直そう . . .
*Ware ware wa mō ichido yari-naosō*
we as-for one more time let's do/start over
**"Let's make a new start."** (PL2)

- *hen-na* most often means "strange/odd/weird" but it can also mean "unnecessary/inappropriate."
- *enshutsu* means "production" or "dramatic performance," referring to the speed and flourish of the chef's actions on page 66, and in our first episode of "Oishinbo" in *Mangajin* #16, pp. 62-64.
- *kyōyō shita* is the plain/abrupt past form of *kyōyō suru* ("compel/force/coerce"). The following *no* turns the entire phrase *watashi ga hanaita ni hen-na enshutsu o kyōyō shita* into a noun, and *ga* makes that noun phrase the subject of the sentence.
- *ikenakatta* is the plain/abrupt past form of *ikenai* ("is no good/it won't do"), and *n(o) da* is explanatory.
- *ware ware* is a formal, "literary"-sounding word for "we." It's used mostly by men.
- *mō* before a number or quantity means "(that many/that much) more."
- *yarinaosō* is from the verb *yarinaosu* - *yari* from *yaru* ("do"), and *naoso* from *naosu* ("fix/correct"). A verb-stem plus *naosu* means "do over," in order to fix/correct/alter/improve something.

38

**Chef:** そう します . . . アメリカ人 に 花板 の 座 を 奪われ でも したら
*So shimasu Amerika-jin ni hanaita no za o ubaware de mo shitara*
that way will do American by star chef ('s) seat (obj) be stolen something like if occurred
大変 です から ね。
*taihen desu kara ne*
terrible is/would be because (colloq)
**"I'll do that. (Because) it'd be terrible if I lost my place as first chef to an American."** (PL2)

**Jeff:** そんな 花板さん . . . !
*Sonna hanaita-san*
that kind of star chef-(hon.)
**"Hanaita-san, don't be ridiculous!"** (PL2)

- *shimasu* is the PL3 form of *suru* ("do").
- *ubaware* is from *ubawareru*, the passive form of *ubau* ("steal/rob") and *. . . demo shitara* is an expression meaning "if (I) did something like. . ./if something like . . . occurred," so *ubaware demo shitara* literally means "if something like being stolen occurs" ‣ "if (I) get it taken away" ‣ "if (I) lose it."
- *sonna* ("such a/that kind of") implies something like "such a ridiculous thing to say," or, "that kind of thing could not happen."
- *hanaita-san* might literally be translated as "Mr. Star Chef," but since Jeff's use of this form is essentially a way of showing respect for the chef, it is similar to using "Sir" in English.

**. . . to be *CONCLUDED* in the next issue of Mangajin**

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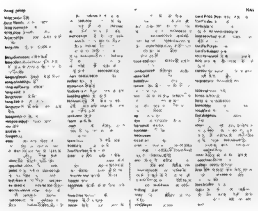

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|---|---|---|
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|---|---|---|---|---|
| 楽 | 丶 | 亻 | 𠂉 | GAKU, music; RAKU, comfort, ease; *tano(shii)*, pleasant<br>楽しみ *tanoshimi*, pleasure<br>音楽会 *ongakukai*, concert, musicale<br>気楽 *kiraku*, ease, comfort<br>(本 15) |
| | 白 | 伯 | 泊 | |
| 331<br>13 strokes | 泊 | 泊 | 楽 | |

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|---|---|---|
| 新たに | *arata-ni* | newly (*formal*) |
| 棒グラフ | *bō gurafu* | bar graph |
| -部 | *-bu* | department/division |
| 着任する | *chakunin suru* | take up a new position/job |
| 知力 | *chiryoku* | intelligence/mental powers |
| 朝礼 | *chōrei* | morning gathering/greetings |
| 団体 | *dantai* | organization/group |
| 電気 | *denki* | electricity |
| 電機 | *denki* | electrical appliance |
| どうやら | *dōyara* | apparently/somehow |
| 営業 | *eigyō* | sales/business |
| 円高 | *endaka* | high yen (exchange rate) |
| 船酔い | *funa-yoi* | seasick |
| 不振 | *fushin* | stagnation/slump |
| 午前/午後 | *gozen/gogo* | AM/PM |
| 業界 | *gyōkai* | (a particular) industry |
| 配属 | *haizoku* | assignment (to)/posting |
| 比較 | *hikaku* | comparison |
| 誇り | *hokori* | pride |
| ほめる | *homeru* | praise/compliment/applaud |
| 本社 | *honsha* | headquarters/main offices |
| 生き物 | *ikimono* | living thing/creature |
| 事件 | *jiken* | event(s) |
| 自己紹介 | *jiko shōkai* | self-introduction |
| 人物 | *jinbutsu* | person(s) |
| 実力 | *jitsuryoku* | merit/ability |
| 実在 | *jitsuzai* | actual existence/actuality |
| -課 | *-ka* | section (of a company) |
| 開発 | *kaihatsu* | development |
| 係長 | *kakari-chō* | group leader (business) |
| 拡充 | *kakujū* | expansion |
| 関係 | *kankei* | relationship/connection |
| 肩 | *kata* | shoulder(s) |
| 系列 | *keiretsu* | network/affiliation |
| 化粧品 | *keshōhin* | cosmetics |
| 企業 | *kigyō* | business enterprise |
| 危険な | *kiken-na* | dangerous |
| 決める | *kimeru* | decide |
| 勤務 | *kinmu* | service/duty |
| 刻苦 | *kokku* | hard work/arduous labor |
| 幸福 | *kōfuku* | happiness |
| 厚生 | *kōsei* | welfare/well being |
| 腐る | *kusaru* | rot/decay/spoil |
| 強要する | *kyōyō suru* | compel/force/coerce |
| 枕 | *makura* | pillow |
| まさしく | *masashiku* | truly/really (*formal*) |
| 乱れる | *midareru* | become disordered/messy |
| みじめな | *mijime-na* | miserable/pitiful |
| 水々しい | *mizumizushii* | fresh/young/juicy |
| 水っぽい | *mizuppoi* | watery/soggy |
| 無関係 | *mukankei* | irrelevant |
| 流れる | *nagareru* | flow/drain (*v.*) |
| 滑らかに | *nameraka-ni* | smoothly |
| 肉体 | *nikutai* | the body/flesh |
| 飲み込む | *nomikomu* | swallow (*v.*) |
| 抜ける | *nukeru* | come/go out |
| 溺れる | *oboreru* | drown |
| 押す | *osu* | push/shove (*v.*) |
| 泳ぐ | *oyogu* | swim (*v.*) |
| 乱暴に | *ranbō ni* | roughly/forcibly |
| 乱戦 | *ransen* | turbulent battle/scuffle |
| 留守番する | *rusuban suru* | watching the house |
| 騒ぐ | *sawagu* | make noise/be boisterous |
| 請求する | *seikyū suru* | request/claim (*v.*) |
| 正式な | *seishiki-na* | official/formal |
| 戦国時代 | *sengoku jidai* | Warring States period |
| 戦場 | *senjō* | battlefield |
| 戦争 | *sensō* | warfare |
| 社員 | *shain* | employee(s) |
| 始業時間 | *shigyō jikan* | starting time (workday) |
| 新製品 | *shin-seihin* | new products |
| 死ぬ | *shinu* | die |
| 職場 | *shokuba* | workplace |
| 職歴 | *shokureki* | employment history |
| 食欲 | *shokuyoku* | appetite |
| 総務部 | *sōmu-bu* | general affairs division |
| 姿 | *sugata* | appearance/shape |
| 数字 | *sūji* | numbers/figures |
| 体力 | *tairyoku* | physical strength |
| 短縮 | *tanshuku* | shorten/reduce |
| 助ける | *tasukeru* | help/assist/rescue |
| 戦い | *tatakai* | battle/fight |
| 手際 | *tegiwa* | dexterity/deftness/skill |
| 店舗 | *tenpo* | store/shop |
| 溶ける | *tokeru* | dissolve/melt |
| 取引 | *torihiki* | deal/transaction |
| 突入する | *totsunyū suru* | rush/charge into |
| 作る | *tsukuru* | make |
| 罪 | *tsumi* | sin/crime |
| 奪う | *ubau* | steal/rob |
| 生まれる | *umareru* | be born |
| 忘れる | *wasureru* | forget |
| 役員室 | *yakuin-shitsu* | executive office(s) |
| やめる | *yameru* | stop (*v.*) |
| 呼び名 | *yobina* | nickname/given name |
| 愉快な | *yukai-na* | pleasant |
| 輸出 | *yushutsu* | export |
| 材料 | *zairyō* | material/ingredients |

*The Vocabulary Summary is taken from material appearing in this issue of* MANGAJIN. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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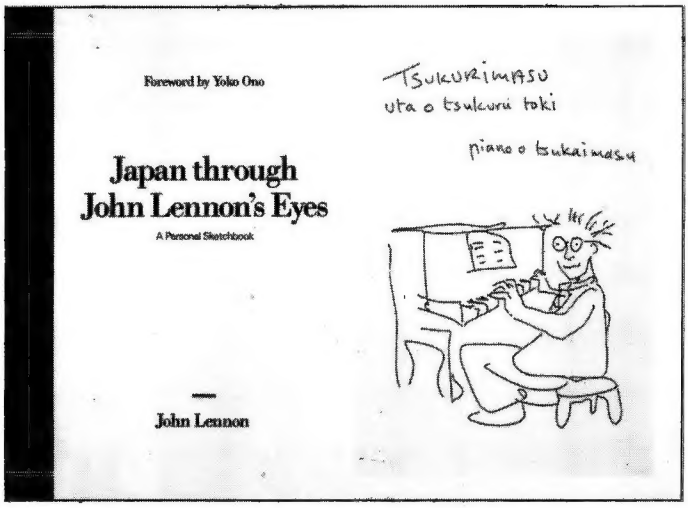


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